

THE

CONNOISSEUR

A MAGAZINE FOR COLLECTORS

ILLUSTRATED



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CONTENTS

ARTICLES ON: MRS. C. P. HUNTINGTON'S COLLECTION IN NEW YORK; RUSSIAN PORCELAIN; THE CITY OF BATH; WILLIAM & JAMES WARD: AN UNKNOWN PORTRAIT OF BOTTICELLI; LITCHFIELD'S "HISTORY OF FURNITURE": A NOTE ON JOHN RAPHAEL SMITH; ETC.; ETC.

BY: J. K. GRANT; LUCY CAZALET; L. WILLOUGHBY; W. G. MENZIES; P. G. KONODY; A. B. BAMFORD; ETC.

PLATES: A SAVANT WITH A?

BUST OF HOMER BY REMBRANDT; MADAME HUET BY DEMARTEAU AFTER J. B. HUET; THE CHOICE BY W. WARD: APPROACH TO CHRISTMAS BY G. HUNTER AFTER J. POLLARD; THE FINE MUSETIONERS BY L. MARIN AFTER RAOUlt; ETC.

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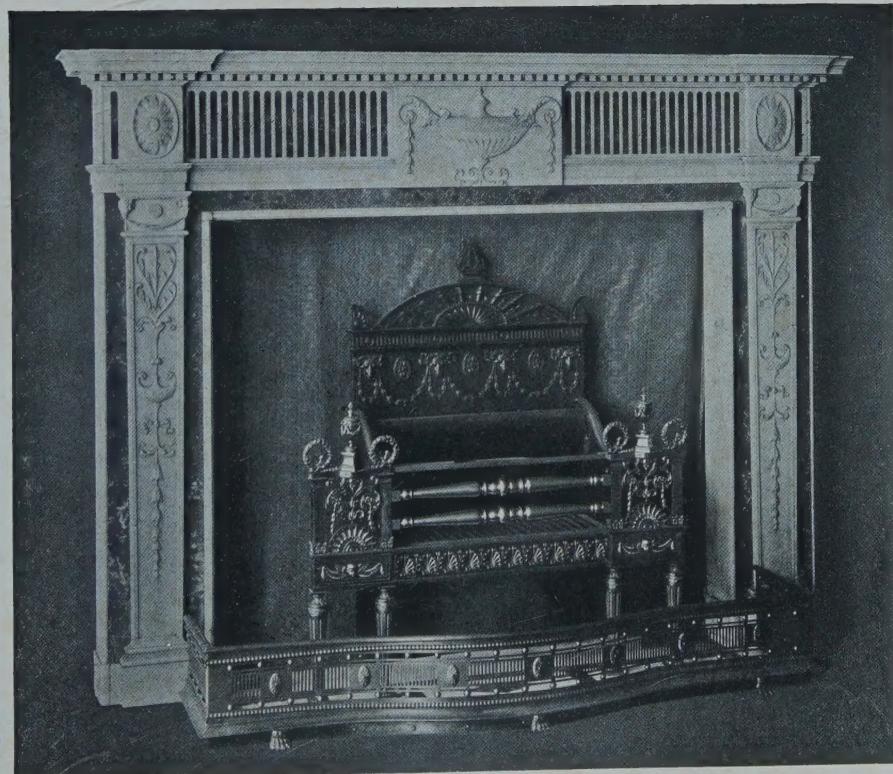
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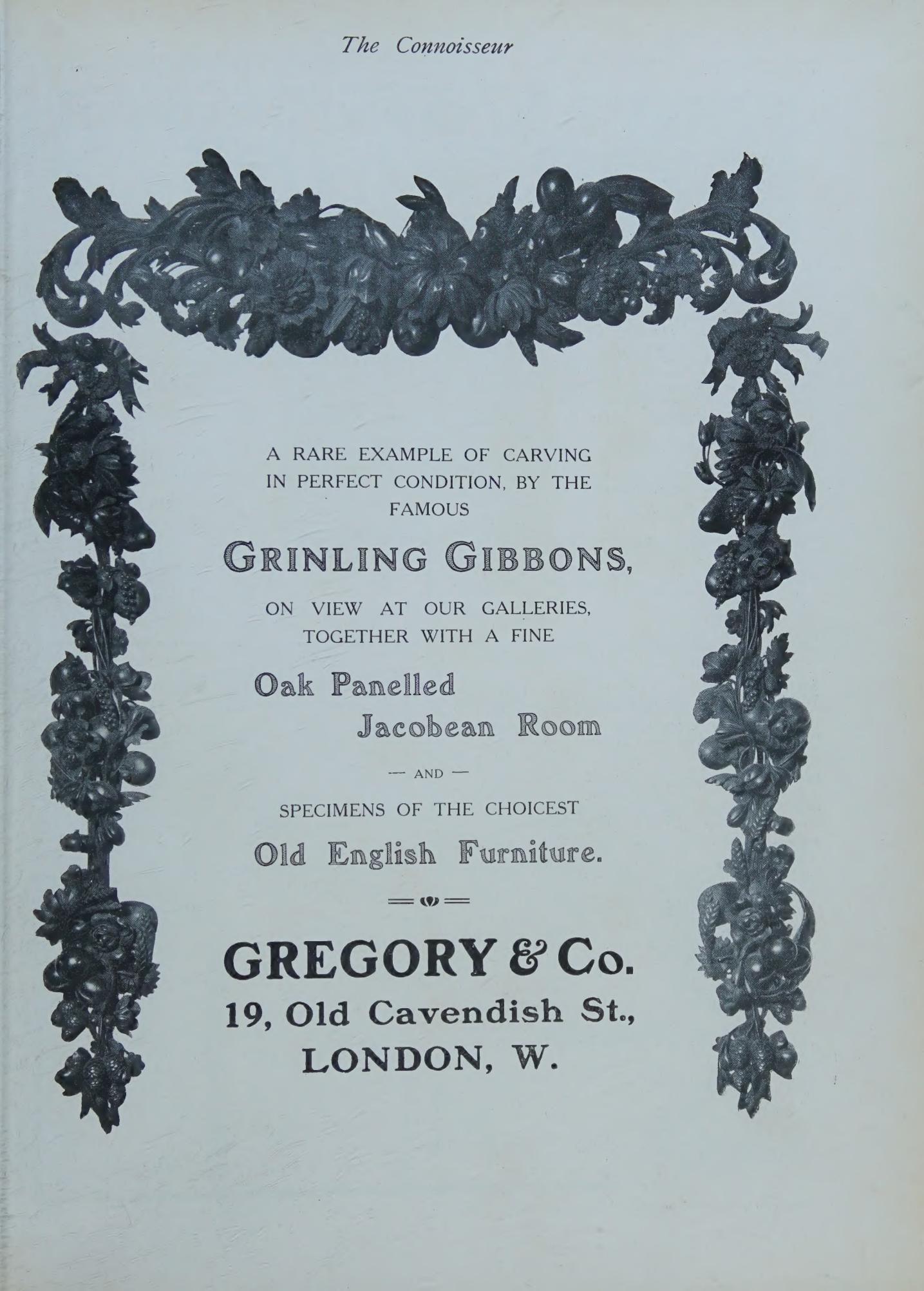
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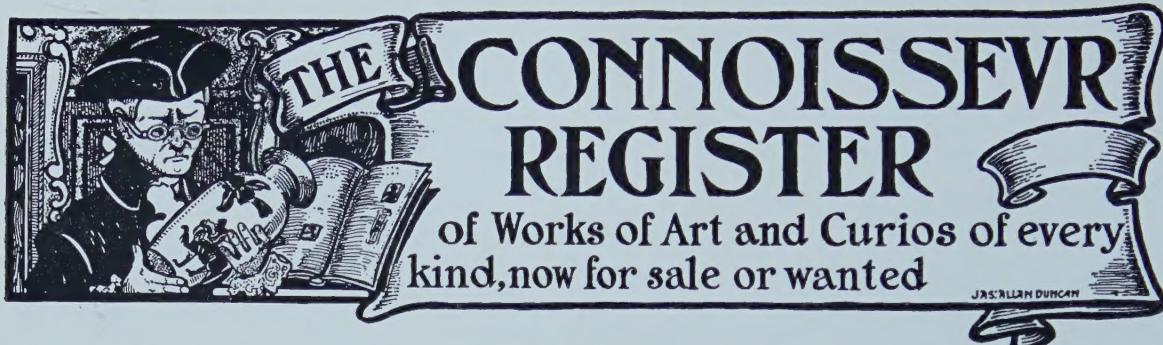
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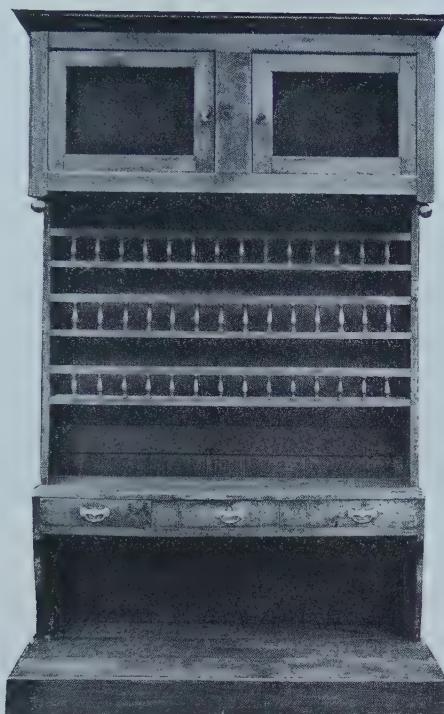


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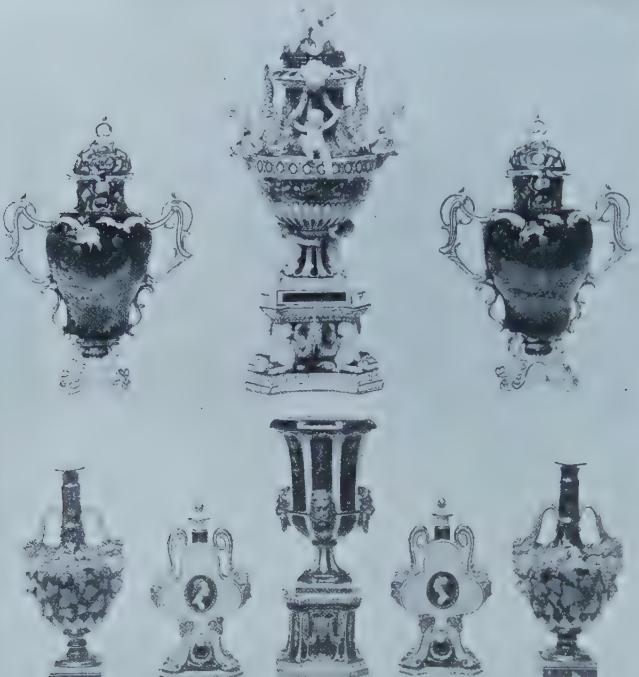


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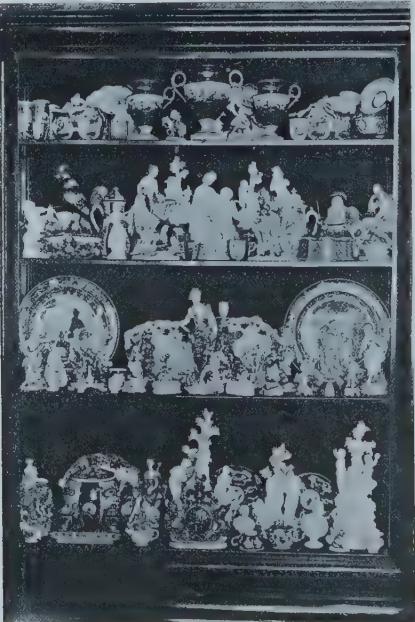


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and Works of Art.

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23 & 24, STONEGATE, YORK.

Established
1829.

Branch:—
10, Royal Parade, Harrogate.

5, LOWER GROSVENOR PLACE, S.W. Telephone: 7101 Gerrard

A CLEARANCE SALE OF UNUSUAL INTEREST

MODERN & ANTIQUE FURNITURE

SPECIAL attention is directed to one of the largest collections of Furniture and Furnishings in London, and to demonstrate the exceptional resources of John Barker & Co a Sale has been arranged to commence January 1st and continuing throughout the month. This is something more than the usual Stock-taking Sale, and to all contemplating furnishing, to those replenishing the appointments of their present home, or to the seeker after genuine Antiques, this opportunity offers unusual advantages. Every article is of the everyday stock of John Barker & Co—a stock that indisputably

proves it is now possible to obtain artistic excellence in the home at a cost hitherto associated with the ordinary and commonplace.

A few examples indicative of the unique value obtaining are presented on the following 31 pages.

A personal visit is advised wherever possible, but orders by post may be sent with every confidence. Special arrangements have been made for dealing with these, the utmost promptitude being observed and every care taken in selection. Any article that does not meet entirely with the customer's approval will be exchanged or the money refunded.

A Visit of Inspection cordially invited

John Barker & CO LTD
KENSINGTON W

TELEPHONE:
1424 KENSINGTON

TELEGRAMS:
BARKERS KENSINGTON LONDON "

RARE ANTIQUES at Sale Prices

prices. Many specimens are from well-known collections and all have been chosen with great care. Also, some really clever reproductions of Charles II. and Old English models will be included



1 S

1 S **QUEEN ANNE Chest of Drawers,** from a well-known collection.

Original price £7 15 0

Sale price £6 10 0

2 S **Antique Mahogany Inlaid Chest of Drawers.**
Original price £4 5 0

Sale price £3 10 0

3 S **3 ft. 6 in. Old Mahogany Chest of 5 Drawers,**
lined with oak.

Original price £4 5 0

Sale price £3 10 0

4 S **A Genuine Old Chippendale Chest of Drawers,**
lined oak.

Original price £8 15 0

Sale price £7 15 0



4 S

Chippendale Chest of Drawers.

Special prominence is given to Antiques in the Furniture Galleries of JOHN BARKER & Co., and many interesting examples will be offered during the January Sale at *especially favourable*



5 S

5 S **Antique Mahogany Inlaid Bow-fronted Chest of Drawers.**

Original price £4 18 0

Sale price £4 4 0

6 S **Old Sheraton Toilet Glass (as illustration).**
Original price £3 5 0

Sale price £2 10 0

7 S **3 ft. 6 in. Inlaid Mahogany Bow-fronted Chest of 5 Drawers.**
Original price £6 15 0

Sale price £5 18 0

8 S **Genuine Old QUEEN ANNE Chest of Drawers.**
Original price £10 10 0

Sale price £9 15 0

9 S **Genuine Old Sheraton Double Chest of Drawers,**
in perfect condition.

Original price £17 10 0

Sale price £15 10 0

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

RARE ANTIQUES at Sale Prices



10 S

10 S A **Genuine Old Queen Anne Double Chest of Drawers**, with the original brass handles, in perfect condition.
Original price £14 10 0
Sale price \$12 10 0

11 S **Genuine Old Queen Anne Double Chest of Drawers**, with the original brass handles, in perfect condition.
Original price £16 10 0
Sale price \$14 10 0

12 S **Two Queen Anne Pattern Chairs**, in black and gold lac.
Original price £12 10 0
Sale price \$10 10 0

13 S **3 ft. 3 in. Queen Anne Oak Bureau Bookcase.**
Original price £21 0 0
Sale price \$18 10 0



15 S

15 S **Genuine Old Queen Anne Cabinet**, enclosed by two panelled doors on stand—a very rare piece.
Original price £21 10 0 Sale price \$19 19 0



16 S

16 S **Genuine Old Queen Anne Bureau Bookcase**, upper part conveniently fitted with pigeonholes and drawers.
Original price £45 0 0 Sale price \$28 10 0

17 S **3 ft. Old Oak Bureau.** Sale price \$6 10 0
Original price £8 0 0

18 S **3 ft. Old Sheraton Bureau.** Sale price \$7 5 0
Original price £8 15 0

19 S **3 ft. 6 in. Chippendale Bureau.** Sale price \$8 15 0
Original price £10 10 0

20 S **3 ft. 6 in. Hepplewhite Secretaire**, with Bookcase over—a fine figured piece of Mahogany.
Original price £17 10 0 Sale price \$15 15 0

21 S **3 ft. Sheraton Secretaire**, with Bookcase over.
Original price £18 10 0 Sale price \$16 10 0

22 S **3 ft. 9 in. Chippendale Secretaire**, Bookcase over.
Original price £28 0 0 Sale price \$20 0 0

23 S **3 ft. 6 in. Old Mahogany Secretaire**, with Bookcase.
Original price £12 10 0 Sale price \$10 10 0

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Antiques & Reproductions

Some clever reproductions of Furniture of Charles II. period will be included in this special sale. These reproductions are exact copies and made from well-seasoned English Walnut. A few typical examples are shown on this page, but further illustrations will be sent on receipt of full particulars



25 S



27 S



26 S

Reproductions of Charles II. Furniture



28 S



29 S



30 S

Reproductions at Special Prices



31 S

Sale Price.		
25 S	Charles II. Armchair \$4 4 0
26 S	Charles II. Standard Chair 2 12 6
27 S	Charles II. Refectory Table 8 15 0
28 S	Charles II. Day Bed 7 15 0
29 S	Charles II. Standard Chair 3 10 0
30 S	Charles II. Dressing Stool 1 12 0
31 S	Charles II. Armchair 8 15 0
32 S	Charles II. Armchair 10 10 0

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32 S

RARE ANTIQUES at Sale Prices

34 S **Fine Old English Bracket Clock**, as illustration.
Original price £14 10 0

Sale price £12 10 0



39 S



39 S



33 S

33 S **5 ft. Old Sheraton Sideboard**, as illustration, in perfect condition.

Original price £15 10 0

Sale price £13 10 0

35 S **6 ft. Old Sheraton Sideboard**.

Original price £21 0 0

Sale price £18 10 0

36 S **6 ft. 6 in. Old Sheraton Serpentine-front Sideboard**.

Original price £25 0 0

Sale price £22 10 0

37 S **6 ft. Old Sheraton Sideboard**, as illustration.

Original price £16 10 0

Sale price £13 10 0

38 S **Pair of Plated Wine Coolers**, as illustration.

Original price £5 5 0

Sale price £4 10 0



37 S

39 S **Set of 10 Old Sheraton Small Chairs and 2 Armchairs**, as illustrations.

Original price £25 10 0

Sale price £23 0 0

40 S **Set of 6 Genuine Old Hepplewhite Small Chairs and 1 Armchair**, finely carved.

Original price £55 0 0

Sale price £48 0 0

41 S **Set of Old Mahogany Dining-room Chairs, 6 Small and 2 Arm**, in splendid condition.

Original price £28 10 0

Sale price £25 0 0



42 S



43 S



44 S

42 S **Six Late Sheraton Small Chairs**, as illustration.
Original price £10 10 0

Sale price £9 0 0

43 S **Six Old Sheraton Small Chairs**, in calico, as illustration.

Original price £11 10 0

Sale price £9 10 0

44 S **A Very Fine Set of 8 Old Chippendale Chairs**, as illustration.

Original price £55 0 0

Sale price £45 0 0

45 S **Set of 6 Small and 2 Arm Sheraton Design Chairs**, in best morocco.

Original price £18 18 0

Sale price £16 10 0

JOHN BARKER & CO LTD
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RARE ANTIQUES & REPRODUCTIONS at Sale Prices



46 S



47 S

46 S **Six High-back Queen Anne Chairs**, in English Walnut.

Original price £3 3 0 Sale price £2 17 6 each

47 S **Two Queen Anne Armchairs** to match
Original price £4 4 0 Sale price £3 17 6 each

48 S **Tambour Top Mahogany Writing Table**
Original price £14 10 0 Sale price £12 10 0

49 S **Mahogany Reeded Bergère Chair**, with Cane Seat and Back. Antique finish

Original price £3 18 0 Sale price £3 12 6

50 S **Reproduction of a Queen Anne China Cabinet**, in Walnut, *as illustration*

Original price £14 10 0 Sale price £12 12 0

51 S **Two Chippendale Design Bookcases**, with 13-pane doors, 4 ft. wide, 5 ft. 6 in. high
Original price £8 15 0 Sale price £7 15 0 each

52 S **A Genuine Old Chippendale Bookcase**, upper part enclosed with four Gothic-panel doors, bottom part cupboards and drawers, 9 ft. wide
Original price £60 0 0 Sale price £55 0 0

53 S **Mahogany Oval Spider-back Chair**, with cane seat. Antique finish

Original price £2 17 6 Sale price £2 12 6

54 S **8 doz. Carved Oak Grandfather Clocks**, with Brass Dial.

Original price £8 15 0 Sale price £5 18 0

55 S **Several 30-hour Grandfather Clocks**
From £1 1 0 to £3 10 0

56 S **39 Pieces Old Worcester Dessert Service**, F.B.B.

Original price £8 15 0 Sale price £5 15 0

57 S **Antique Mahogany Two-tier Dessert Waiter**.

Original price £3 15 0 Sale price £2 15 0

58 S **Several 6 ft. high Four-fold Leather Screens**, beautifully painted.

Original price £5 18 0 Sale price £4 10 0

59 S **15 Old Dutch Copper Beakers**.

Original price £1 15 0 Sale price £1 1 0

60 S **4 ft. Satinwood Gent's Wardrobe**.

Original price £25 0 0 Sale price £21 0 0

61 S **6 ft. very fine Satinwood Bookcase**, enclosed with four Panel Doors under and Bookcase above.

Original price £45 0 0 Sale price £38 0 0

61A S **3 ft. Queen Anne Oak Bureau Bookcase**.

Original price £21 0 0 Sale price £18 10 0



48 S



49 S



50 S

JOHN BARKER & CO LTD
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RARE ANTIQUES at Sale Prices

Some exceptionally fine specimens of Dutch Marquetry Furniture will be disposed of during the Sale at alluringly small prices. For example



62 S

[62 S **Dutch Marquetry Chest of Drawers,**
Drawers lined Oak (as illustration).

Original price £7 15 0 Sale price £6 15 0

62A S **Six Dutch Marquetry Chairs** (as illustration), beautifully inlaid.

Original price £2 18 0 Sale price £2 10 0

63 S **Two Dutch Marquetry Chairs,** to match 62 S.

Original price £4 10 0 Sale price £3 15 0

64-S **Three-quarter height Dutch Marquetry Tall Chest of Drawers.**

Original price £10 10 0 Sale price £9 10 0

65 S **3 ft. Dutch Commode Chest of Drawers.**

Original price £4 10 0 Sale price £3 18 0



62A S

66 S **A Dutch Marquetry Couch,** upholstered in velvet.
Original price £12 10 0 Sale price £9 10 0

69 S **4 ft. 6 in. Mahogany and Marquetry Drawing Room Cabinet.**

Original price £22 10 0 Sale price £8 15 0

67 S **Finely Inlaid Dutch Marquetry Escritoire.**
Original price £19 10 0 Sale price £17 0 0

70 S **4 ft. 6 in. Satinwood and Marquetry Bedstead.**
Original price £35 0 0 Sale price £25 0 0

68 S **5 ft. Dutch Marquetry Hanging Robe,** beautifully inlaid, and in splendid condition.
Original price £32 0 0 Sale price £27 10 0

71 S **3 ft. 4 in. Dutch Marquetry Two Flap Table.**
Original price £8 15 0 Sale price £7 10 0



72 S

72 S **3 ft. Dutch Marquetry China Cabinet,** with drawers under (as illustration).
Original price £11 10 0 Sale price £9 5 0



74 S

73 S **3 ft. Dutch Marquetry China Cabinet,** with drawers under.
Original price £14 0 0 Sale price £11 10 0

74 S **Very fine quality Dutch Marquetry Bureau** (as illustration).
Original price £21 10 0 Sale price £19 10 0

75 S **A Dutch Marquetry Bureau.**
Original price £18 18 0 Sale price £17 10 0

76 S **A Dutch Marquetry Bureau.**
Original price £17 17 0 Sale price £16 10 0

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KENSINGTON HIGH STREET, W.

RARE ANTIQUES & REPRODUCTIONS at Sale Prices



77 S

77 S "Empire" Suite, in green silk, with massive ormolu mounts, consisting of Settee, 2 Armchairs, and 2 Small Chairs.
Original price £65 0 0 Sale price £55 0 0



77 S

80 S A very fine Louis XV. China Cabinet, with chased ormolu mounts.
Original price £55 0 0 Sale price £47 10 0

78 S Louis XVI. Settee and 4 Armchairs, carved and gilt, covered in Aubusson tapestry.
Original price £75 0 0 Sale price £55 0 0

79 S Louis XV. Finely Carved and Gilt Settee and 4 Armchairs, in fine Aubusson tapestry.
Original price £85 0 0 Sale price £72 10 0



83 S

83 S Louis XV. 2-tier Tea Table, with ormolu mounts (see illustration).
Original price £10 10 0 Sale price £7 15 0

84 S A large Louis XV. China Cabinet, with chased ormolu mounts.
Original price £155 0 0 Sale price £125 0 0

ALSO AN INTERESTING ASSORTMENT OF GILT TABLES, CARD TABLES, CURIO TABLES, &c., AT SPECIAL CLEARANCE PRICES



81 S

FRENCH FURNITURE

In the Antique Galleries will be found a representative collection of French Furniture, appealing both to the connoisseur and the admirer of ornate furniture, by its choiceness and its unusually moderate prices

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

RARE ANTIQUES & REPRODUCTIONS at Sale Prices

A large number of Old Welsh Dressers, Side Tables, Gate-leg Tables, Coffers, Plate Racks and Chairs, suitable for Cottage Furnishing, will be offered during the Sale. A few representative examples are quoted on this page



90 S

90 S **3 ft. Quaint Oak Dresser Cabinet,** *as illustration.*

Original price £7 7 0 Sale price £6 5 0

91 S **Several Oak Dressers,** *as illustration,* in sizes from 4 ft. 6 in. to 6 ft. wide.

Original price £7 15 0 Sale price £6 15 0

92 S **Genuine Old Carved Oak Coffer,** *as illustration.*

Original price £4 10 0 Sale price £3 10 0

20 in stock in various sizes
at correspondingly low prices

93 S **4 ft. 6 in. Old Carved Oak Bedstead.**
Original price £6 15 0 Sale price £4 15 0

94 S **4 ft. 6 in. Chippendale 4-post Bedstead.**

Original price £15 10 0 Sale price £12 10 0



91 S

95 S **8-Day Sheraton Grandfather Chiming Clock,** in splendid condition.

Original price £35 0 0 Sale price £27 10 0

96 S **8-Day Walnut Queen Anne Grandfather Clock,** with brass dial.

Original price £9 10 0 Sale price £7 5 0

97 S **Several Dresser Side Tables,** *as illustration,* from 4 ft. to 6 ft. wide. From £4 5 0 to £5 15 0 each

98 S **6 ft. Old Oak Dresser,** lower part enclosed, with cupboards and drawers.

Original price £12 15 0 Sale price £11 10 0

99 S **A number of Old Oak Settles,** in original condition.
From £2 15 0 each



92 S

100 S **Several Oak Plate Racks,** in various sizes.

From 21/- to 63/- each.

100A S **Odd Oak Gate-Leg Tables,** in good condition.

£2 5 0	£3 3 0	£4 15 0
2 18 0	3 5 0	5 18 0



97 S

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

EASY CHAIRS AND SETTEES

good material. The usually low

Every Chair and Settee sold by John Barker & Co. is made in their own factories under the closest personal supervision—a guarantee of sound workmanship and prices are still further reduced during the Sale



101 S The "Pembroke" Chair.
13s. 6d.



102 S The "Gainsborough" Chair.
£1 5 6



107 S The "Stirling" Chair.
£2 7 6



111 S The "Gresham" Chair.
£3 5 0

101 S The "Pembroke" Chair, in cretonne or tapestry.
Usual price 14/6 Sale price **13/6**

101A S The "Mowbray" Chair, in cretonne or tapestry.
Usual price 19/6 Sale price **18/6**

102 S The "Gainsborough" Easy Chair, in cretonne or tapestry.
Usual price £1 7 6 Sale price **£1 5 6**

103 S The "Westminster" Wing Easy Chair, with pillow seat, in tapestry or cretonne.
Usual price £2 5 0 Sale price **£1 19 6**

104 S The "Ventnor" Easy Chair, in cretonne or tapestry.
Usual price £2 17 6 Sale price **£2 12 6**

105 S The "Palace" Easy Chair, with pillow seat, in tapestry or cretonne.
Usual price £2 5 0 Sale price **£1 19 6**

106 S The "Bedford" Easy Chair, covered in tapestry or cretonne.
Usual price £2 5 0 Sale price **£1 19 6**

107 S The "Stirling" Easy Chair, stuffed part hair, and covered in tapestry or cretonne.
Usual price £2 15 0 Sale price **£2 7 6**

108 S The "Falmouth" Easy Chair, in tapestry or taffeta, with loose seat.
Usual price £3 17 6 Sale price **£3 10 0**

109 S The "Gloucester" Easy Chair, in tapestry or cretonne.
Usual price £2 2 0 Sale price **£1 17 6**

110 S The "Hastings" Easy Chair, covered in Velours velvet.
Usual price £2 17 6 Sale price **£2 10 0**

111 S The "Gresham" Large Wing Easy Chair, in tapestry, with loose seat.
Usual price £3 12 6 Sale price **£3 5 0**

112 S The "Barclay" Easy Chair, in tapestry, with deep spring seat.
Usual price £3 15 0 Sale price **£3 10 0**

113 S The "Club" Easy Chair, in tapestry, stuffed part hair.
Usual price £3 10 0 Sale price **£3 3 0**

114 S The "Scarborough" Wing Easy Chair, covered in tapestry, with loose seat.
Usual price £4 18 6 Sale price **£4 10 0**



101A S The "Mowbray" Chair.
18s. 6d.



103 S The "Westminster" Chair.
£1 19 6



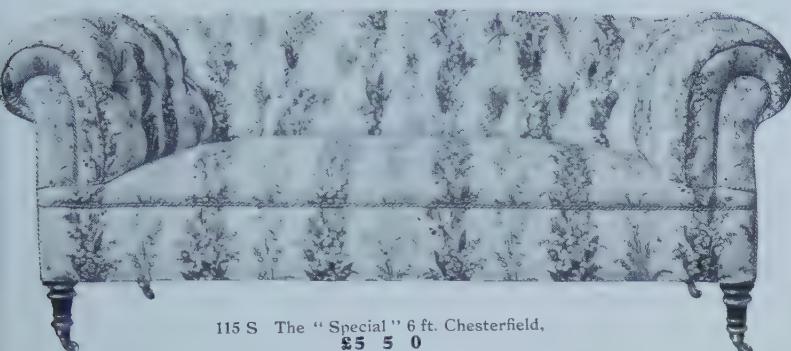
106 S The "Bedford" Chair.
£1 19 6



114 S The "Scarborough" Chair.
£4 10 0

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

EASY CHAIRS & SETTEES



115 S The "Special" 6 ft. Chesterfield,
£5 5 0

115 S "Barker's Special" 6 ft.
Chesterfield, covered in cretonne,
and stuffed all hair.
Exceptional value.

Sale price £5 5 0



116 S The "Carlisle" Divan, £5 18 6



117 S The "Willoughby" Chair,
£3 3 0

117 S The "Willoughby" Easy Chair, in tapestry.
Usual price £3 10 0

Sale price £3 3 0

118 S The "Carlton Special" Easy Chair, stuffed
all hair, very soft, covered in tapestry.
Usual price £5 5 0

Sale price £4 15 0



118 S The "Carlton Special" Chair, £4 15 0

119 S The "Earl" Deep Sprung Easy Chair,
in tapestry.
Usual price £5 5 0

Sale price £4 15 0

120 S The "Ashford" Chair, upholstered in pegamoid.
Usual price £4 4 0

Sale price £3 17 6

In morocco
Usual price £6 18 6

Sale price £6 10 0

121 S The "Warwick" Easy Chair, stuffed all
hair, upholstered in best manner in tapestry.
Usual price £6 10 0

Sale price £5 17 6

In morocco
Usual price £11 10 0

Sale price £10 15 0

122 S The "Maidstone" Wing Easy Chair, all hair,
upholstered in tapestry.
Usual price £5 18 6

Sale price £5 10 0

123 S The "Rutland" Settee, upholstered in tapestry,
underframe in mahogany.
Usual price £6 18 6

Sale price £6 6 0



120 S The "Ashford" Chair, £3 17 6

124 S The "No. 5" Box
Ottoman, with adjustable head,
covered in cretonne.

Usual price £3 3 0
Sale price £2 15 0



125 S The "Nelson" Settee, £11 11 0

125 S The "Nelson" Settee,
with loose down cushion seat,
stuffed all hair, and covered in
taffeta.

Usual price £12 12 0
Sale price £11 11 0



121 S The "Warwick" Chair,
In Morocco, £10 15 0
In Tapestry, £ 5 17 6

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

DINING ROOM FURNITURE

at prices very much below the ordinary will welcome the opportunity now offered



140 S 4 ft. 6 in. Mahogany Inlaid Sideboard, of Sheraton design, with shaped front.
Usual price £10 7 6

Sale price £8 15 0

Inlaid Mahogany Sideboards, suitable for Flats

141 S 4 ft. Mahogany Inlaid Buffet, with bow front and fitted with large cupboard.
Usual price £5 5 0

Sale price £4 7 6

142 S Mahogany Inlaid Bow Front Commode or Buffet, 3 ft. wide by 3 ft. 3 in. high, enclosed by 2 doors and 2 drawers.

Usual price, £6 15 0

Sale price £5 18 6



143 S 6 ft. Fumed Oak Sideboard, substantially made lower part fitted with 3 cupboards and 2 drawers, enclosed cellarette; upper part fitted with large mirror and carved panels.
Usual price £17 10 0

Sale price £14 14 0

Specimens of reliable workmanship and artistic design, in accord with the modern note in furnishing, are all specially marked down, and those desiring to purchase high-class furniture

144 S 5 ft. Mahogany Sideboard, Queen Anne design, fitted with 3 cupboards and 2 drawers, brass rail back.
Usual price £8 15 0

Sale price £7 7 0

145 S 4 ft. 6 in. Mahogany Inlaid Sideboard, of Sheraton design, fitted with 2 cupboards and 2 drawers—very finely figured wood.

Usual price .. . £10 10 0 ~ Sale price £8 15 0
" " 5 ft. long, 12 0 0 " " 9 15 0

146 S Mahogany Sideboard, 5 ft. long, fitted with 2 cupboards and 1 drawer in lower part, back with brass gallery, supported by 3 brass pillars.

Usual price £9 9 0

Sale price £7 18 6



147 S 5 ft. Mahogany Inlaid Sideboard, with serpentine-shaped front and ornamental brass rail back; lower part fitted with drawers and cupboards. Finely inlaid with kingwood and satinwood.

Usual price £21 10 0

Sale price £18 18 0

We specially invite an inspection of Mahogany Inlaid Sideboards of best manufacture at moderate prices

148 S 6 ft. Mahogany Sideboard, of best make, finished in the Chippendale style, and fully enclosed with drawers and doors, mounted with a fine brass gallery at back.
Usual price £16 16 0

Sale price £14 14 0

149 S 6 ft. Mahogany Sideboard, with large mirror at back, fitted with 2 cupboards, 2 drawers, and cellarette.
Usual price £20 0 0

Sale price £17 17 0

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

DINING ROOM FURNITURE



150 S **5 ft. Fumed Oak Dresser**, reproduced from an old model, fitted with 2 cupboards above and 2 drawers under. Usual price £8 8 0 Sale price £6 18 6

Dining Room Chairs, to harmonize with all Sideboards and Dressers. From 14/-

151 S **6 ft. Mahogany Sideboard**, designed in the William and Mary style, with mirror back, lower part fitted with drawers and cupboards, and carved underframing—a very fine piece. Usual price £23 0 0 Sale price £19 10 0

152 S **6 ft. Mahogany Sideboard**, of finest make and finish, with high back supported by columns, large mirror surrounded with carved moulding; the lower part fully enclosed with drawers and doors. Usual price £24 10 0 Sale price £21 0 0

153 S **6 ft. Walnut Sideboard**, very best make, with large mirror back, lower part fitted with 2 cupboards and 2 drawers. Usual price £25 10 0 Sale price £19 19 0

154 S **Walnut Sideboard**, of massive make and best workmanship, 6 ft. long by 6 ft. 3 in. high, enclosed lower part with drawers and cupboards, fitted with cellarette. Usual price £26 10 0 Sale price £22 10 0

155 S **Fumed Oak Sideboard**, 4 ft. 6 in. long, lower part completely fitted with cupboards and drawer, upper part with shelf and large mirror—a handsome, well-made Board. Usual price £6 7 6 Sale price £5 5 0

156 S **Fumed Oak Sideboard**, 5 ft. long, fitted with 4 doors and 2 drawers in lower part; high back with shelf, with bevelled mirror (full length); top drawer lined baize for plate—a well-designed and finely finished Sideboard. Usual price £9 15 0 Sale price £7 18 6

157 S **Fumed Oak Sideboard**, of a quaint design, fitted with 2 cupboards, drawer, and a large mirror at back. Usual price £10 10 0 Sale price £8 18 0

158 S **5 ft. Fumed Oak Sideboard**, fitted with 2 cupboards and 2 drawers, cupboard with glass doors in upper part. Usual price £11 11 0 Sale price £9 5 0

159 S **5 ft. Oak Sideboard**, with large mirror back, fitted with 2 drawers, also 3 cupboards with cellarettes. Usual price £14 14 0 Sale price £12 10 0

160 S **5 ft. Oak Dresser**, quaint design, with glass doors at back, fitted with cupboard and 2 drawers in bottom part. Usual price £15 15 0 Sale price £13 13 0

161 S **5 ft. Oak Sideboard**, with a mirror back, fitted with 3 cupboards and 2 drawers—exceptional value. Usual price £17 17 0 Sale price £15 18 0

162 S **6 ft. Oak Dresser**, of beautiful workmanship, with enclosed cupboard at back, lower part fully fitted with drawers and cupboards. Usual price £23 10 0 Sale price £19 19 0

163 S **4 ft. Oak Dresser**, fitted with shelves at back and 2 drawers at bottom. Usual price £5 5 0 Sale price £4 4 0

164 S **5 ft. Oak Sideboard**, of unique design, fitted with drawers and cupboards below, and large mirror in upper part. Exceptional value. Usual price £9 10 0 Sale price £7 15 0

A NUMBER OF **SIDEBOARDS IN SOLID FUMED OAK AND MAHOGANY**, IN VARIOUS SIZES, WILL BE CLEARED AT LESS THAN COST, TO MAKE ROOM FOR NEW STOCK. ALL SIDEBOARDS SOLD DURING THIS SALE ARE GUARANTEED TO BE SOUNDLY CONSTRUCTED OF SEASONED TIMBER, AND PART OF OUR ORDINARY STOCK. THE EXCEPTIONAL VALUE OFFERED WILL BE APPARENT TO ALL VISITING THE SALE AND COMPARING THE PRICES

DINING ROOM CHAIRS

A SPECIAL COLLECTION OF HIGH-CLASS DINING ROOM CHAIRS WILL BE OFFERED AT PRICES ALTOGETHER EXCEPTIONAL

170 S **The "Waverley" Dining Room Chair**, in fumed oak, with stuffed seat. Usual price 19/6 Sale price 15/6

171 S **The "Hatfield" Dining Room Chair**, in fumed oak, with stuffed seat. Usual price 22/6 Sale price 18/6

172 S **The Sheraton No. 1 Dining Room Chair**, in solid mahogany, inlaid with satinwood, seat stuffed all hair. Exceptional value. Usual price 35/- Sale price 29/6

173 S **The Sheraton No. 2 Dining Room Chair**, of superior quality, in solid mahogany and finely inlaid. A copy of an old Sheraton model. Usual price 47/6 Sale price 39/6

A great Variety of Dining Room Chairs, in the Sheraton, Hepplewhite, and Chippendale style, exact copies of old chairs, with upholstered seats covered in morocco. From 30/- each.

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

BEDROOM FURNITURE

A huge stock of Fumed Oak, Inlaid Mahogany, Walnut, White Enamelled, and other Bedroom Suites of good design and construction, are offered at prices exceedingly modest



180 S

180 S **Fumed Oak Bedroom Suite**, comprising 3 ft. Wardrobe with bevelled mirror; Dressing Chest; marble top Washstand fitted with cupboard and towel rails; rush-seated chairs.

Usual price £9 18 0 Sale price £8 18 0

181 S **Fumed Oak Bedroom Suite**, comprising 3 ft. Wardrobe fitted with mirror, and all hanging spaces inside; full Dressing Chest, with large mirror and shelf in upper part; Washstand with drawer and cupboard, marble top and tile back, towel rails; 1 chair.

Usual price £6 15 0 Sale price £5 18 6

182 S **Fumed Oak Bedroom Suite**, comprising 3 ft. Wardrobe with large mirror; Toilet Table with 2 large drawers in lower part; Washstand fitted with drawer, tile back and marble top, towel rails; 1 chair.

Usual price £7 2 6 Sale price £6 6 0

183 S **Fumed Oak Bedroom Suite**, comprising 3 ft. Wardrobe of decorative design, fitted with large mirror door and drawer under; Toilet Chest with jewel drawer; Washstand with enclosed cupboards, marble top and tile back, towel rails; 2 chairs.

Usual price £9 9 0 Sale price £7 10 0



185 S **Fumed Oak Bedroom Suite**, comprising 3 ft. Wardrobe fitted with large mirror, and drawers at bottom; Dressing Chest, fitted with landscape mirror and jewel drawer; Washstand with full cupboard, and high tile back, marble top and towel rail; 2 chairs.

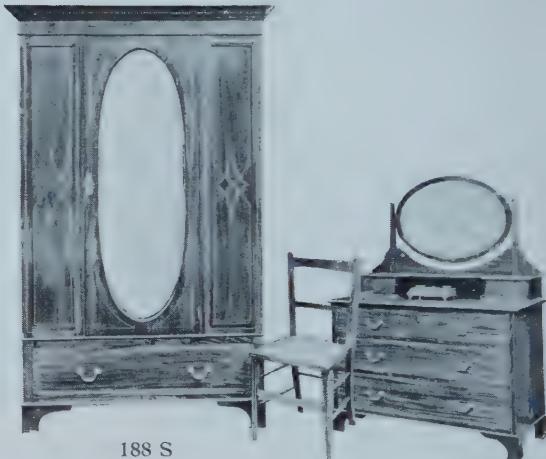
Usual price £8 18 6 Sale price £7 18 0

186 S **Fumed Oak Bedroom Suite**, comprising 3 ft. Wardrobe, with hammered antique copper panel over door, large mirror, interior lined sateen; Dressing Chest with 3 long drawers, landscape mirror; Washstand with cupboard and towel rails; 2 rush-seated chairs.

Usual price £10 10 0 Sale price £8 8 0

187 S **Fumed Oak Bedroom Suite**, comprising 4 ft. Wardrobe with quaint copper panels, large drawer in bottom part; full Dressing Chest, with jewel drawer and large landscape mirror; Washstand with cupboard and towel rails, marble top and tile back; 2 rush-seated chairs.

Usual price £15 10 0 Sale price £12 15 0



188 S

188 S **Mahogany Inlaid Bedroom Suite**, comprising 4 ft. Wardrobe fitted with bevelled mirror and drawer; Dressing Chest with 2 long drawers and 2 jewel drawers; Washstand with marble top, tile back and towel rails; 2 cane-seated chairs.

Usual price £18 10 0 Sale price £15 10 0

189 S **Fumed Oak Bedroom Suite**, comprising 5 ft. Wardrobe fitted with 2 outside drawers at bottom, and two wood panel doors and 1 glass door; Dressing Chest fitted 3 long drawers and large mirror; Washstand and 2 cupboard doors, high tile back and towel rails; 3 chairs.

Usual price £18 18 0 Sale price £17 10 0

190 S **Mahogany Bedroom Suite**, comprising 4 ft. Wardrobe, fitted drawers under; Dressing Table, with triple mirror; Washstand with marble top and slip; 2 chairs.

Usual price £37 10 0 Sale price £28 10 0



184 S

184 S **Fumed Oak Bedroom Suite**, comprising 6 ft. Wardrobe with long bevelled mirror and carved panelled doors, dentil cornice; Toilet Table with five drawers and landscape mirror; Washstand, fully enclosed with decorative tile back and towel rails; three rush-seated chairs.

Usual price £32 10 0

Sale price £28 10 0

BEDROOM FURNITURE

191 S **Fumed Oak Bedroom Suite**, comprising 5 ft. Wardrobe, 2 carved panel doors, and large mirror in centre, 2 long drawers at bottom; Dressing Chest, with 2 long and 2 short drawers, 2 jewel drawers, and shaped top bevelled mirror; Washstand, with cupboards under, marble top, with shaped top tile back; 3 rush-seat chairs.

Sale price £22 0 0



202 S

Usual price £14 14 0

192 S **Fumed Oak Bedroom Suite**, comprising 6 ft. Wardrobe, with finely panelled doors in figured oak, full length mirror; 3 ft. 9 in. Dressing Table, fitted with drawers; 3 ft. 9 in. Washstand, with marble top, towel airer, and 3 rush-seat chairs. Usual price £35 0 0

Sale price £29 10 0

193 S **Mahogany Inlaid Bedroom Suite**, comprising 3 ft. Wardrobe, fitted with bevelled mirror; Toilet Table, with 2 long drawers, shelves and mirror in upper part; Washstand, with cupboard, marble top and tile back, towel rails; 1 chair. Usual price £10 18 0

Sale price £9 15 0

194 S **Mahogany Inlaid Bedroom Suite**, comprising 3 ft. Wardrobe, fitted with drawer at bottom, large mirror, and hanging; Toilet Table, with drawers; Washstand, with cupboard, marble top and tile back, towel rails, and 2 chairs.

Sale price £12 [12] 0

195 S **Mahogany Inlaid Bedroom Suite**, comprising 6 ft. Wardrobe with 2 glass mirrors at each end, centre part fitted with drawers and cupboards outside, beautifully inlaid with lines and bands; Toilet Table, with drawers and large bevelled mirror; Washstand with marble top, tile back and towel rail; 3 cane-seated chairs. Usual price £33 10 0

Sale price £28 10 0

196 S **Mahogany Inlaid Bedroom Suite**, comprising 5 ft. Wardrobe, fitted with large mirror and 2 side doors, 2 large drawers at bottom; Dressing Chest, with 2 long and 2 short drawers, jewel boxes and mirror; Washstand, with cupboards, marble top and tile back; 3 chairs. Usual price £36 10 0

Sale price £32 10 0

197 S **Mahogany Inlaid Bedroom Suite**, comprising 5 ft. Wardrobe, with shaped top cornice, bevelled mirror, and 2 drawers at bottom; Toilet Table, with 3 large drawers, shelves and mirror in upper part; Washstand, with cupboard, marble top, tile back and towel rails; 2 chairs. Usual price £39 10 0

Sale price £35 10 0

198 S **Mahogany Inlaid Bedroom Suite**, comprising 6 ft. Wardrobe, fitted with drawers and doors to centre part, very large mirrors at either side; Dressing Table, fitted with drawers and large mirror; Double Washstand, with cupboards, also separate pedestal, towel rails, and 3 chairs, the finest work and finish. Usual price £55 0 0

Sale price £50 0 0

199 S **White Enamelled Bedroom Suite**, comprising 2 ft. 6 in. Wardrobe, with panelled door, all hanging inside; Toilet Table, with mirror and drawer; Washstand, with tile back, 1 drawer, and marble back; 1 cane-seated chair. Usual price £5 5 0

Sale price £4 4 0

200 S **White Enamelled Bedroom Suite**, comprising 2 ft. 9 in. Wardrobe, with finely decorated front in compo, and large hanging space; Full Dressing Chest, with mirror over; Marble Top Washstand, tile back, mounted in compo; 1 cane-seated chair. Usual price £7 7 0

Sale price £6 6 0

201 S **White Enamelled Bedroom Suite**, comprising 2 ft. 9 in. Wardrobe, fitted with large mirror, and hanging inside; Full Dressing Chest, Toilet Table, with jewel drawer and bevelled mirror in upper part; Marble Top Washstand, with drawer and cupboard under, and tile back; 1 cane-seated chair. Usual price £8 12 6

Sale price £7 10 0

A number of **White Enamelled Suites** of various designs and sizes, up to

40 Guineas

WARDROBES, etc.

202 S **Satin Walnut Gentleman's Wardrobe**, fitted with 3 long and 2 short drawers, upper part enclosed by 2 doors; exceptional value.

Usual price £4 17 6 Sale price £4 7 6

203 S **Ditto do.** superior make.

Usual price £8 15 0 Sale price £7 15 0

204 S **Satin Walnut Linen**, Press Size, enclosed by 2 long doors, and inside fitted all shelves, very useful piece.

Usual price £4 17 6 Sale price £4 7 6

205 S **Satin Walnut Wardrobe**, 3 ft. 6 in. or 4 ft. wide, fitted for all hanging inside.

Usual price £5 18 6 Sale price £5 5 0

206 S **Oak Chest of Drawers**, 3 ft. 6 in. long, fitted with 3 long and 2 short drawers, copper handles.

Usual price £2 17 6 Sale price £2 7 6

207 S **Solid Oak Chest of Drawers**, 3 ft. 6 in. long, fitted with 3 long and 2 short drawers, copper handles.

Usual price £3 3 0 Sale price £2 12 6

208 S **Chest of Drawers in Solid Fumed Oak**, 4 ft. long, fitted with copper handles.

Usual price £7 0 0 Sale price £5 15 0

209 S **Solid Oak Scotch Chest of Drawers**, 4 ft. long, fitted with 3 long, 4 small and 1 bonnet drawer, oak throughout in best make.

Usual price £8 0 0 Sale price £6 15 0

210 S **Mahogany Inlaid Sheraton Style Chest of Drawers**, with 3 long and 2 short drawers, inlaid with bandings, best make and finish, size 3 ft. 6 in. wide. Mahogany throughout. Usual price £6 10 0 Sale price £5 0 0

211 S **Mahogany Chest of Drawers**, 4 ft. wide, with moulded fronts, 3 large and 2 short drawers, with oak interiors, a very fine chest.

Usual price £6 12 6 Sale price £5 5 0

212 S **Satin Walnut Chest of Drawers**, 3 ft. 6 in. wide, fitted with 3 long and 2 short drawers.

Usual price £3 0 0 £2 10 0

BEDSTEADS

THE USUAL PRICES OF ALL BEDSTEADS HAVE BEEN CONSIDERABLY REDUCED

A few examples of value are quoted

220 S **3 ft. Black Combination Bedstead**, in 3 parts, with copper diamond spring, strong and durable. £0 13 6

221 S **3 ft. Black Combination Bedstead**, in 3 parts, with copper diamond spring. £0 17 6

222 S **3 ft. Bedstead**, in White, Green, or Black and Brass, special design. £1 7 6

223 S **4 ft. 6 in. Massive Black and Brass French Bedstead**, with 2 in. pillars, latest design. £2 12 6

224 S **4 ft. 6 in. Black or Green and Brass French Bedstead**, with dip rails, splendid value. £1 6 6

225 S **4 ft. 6 in. Massive All Brass French Bedstead**, with 1½ in. square pillars and rails, quite new design. £6 6 0

226 S **Great Variety of Oak Combination and other Bedsteads**, from £1 1 6 to £7 7 0

BEDDING

The price of all Bedding will be reduced during the Sale—but the same guarantee is given as to the purity of materials and thoroughness in workmanship. No other than PURE Bedding is ever sold by John Barker & Co.

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

DRAWING ROOM FURNITURE

A choice collection
of Drawing Room Furniture, including Cabinets, Chairs, Screens, Pianos, Writing Tables,
Occasional Tables, Card Tables, Tea Poys, Mirrors and Pedestals, at specially reduced prices

CABINETS



250 S

250 S Mahogany Inlaid Corner Cabinet, with upper part enclosed by 2 doors (glazed) with moulded bars; lower cupboard with 2 inlaid panel doors (as illustration).
Usual price £7 15 0 Sale price £6 6 0

251 S Mahogany Inlaid Corner Cabinet, with glazed bar door to upper part, enclosed cupboard below.
Usual price £3 7 6 Sale price £2 12 6

252 S Sheraton Inlaid Cabinet, 3 ft. 6 in. wide, in mahogany, fitted with 2 glass doors, inside lined silk tapestry—a charming but inexpensive cabinet of good design.
Usual price £6 15 0 Sale price £5 12 6

253 S Sheraton Inlaid Cabinet, 4 ft. 3 in. wide, fitted with shelves, and glazed bar doors—a Cabinet with ample accommodation.
Usual price £12 15 0 Sale price £10 10 0

254 S Mahogany Cabinet, Queen Anne style, fitted with 4 shelves, lined green silk tapestry.
Usual price £14 14 0 Sale price £12 12 0

255 S Richly Carved Mahogany Cabinet, 5 ft. 3 in. wide, 7 ft. 9 in. high, fitted with finely moulded doors and carved cornice and panels, round ends fitted with glass doors—a charming piece.
Usual price £36 15 0 Sale price £28 7 0

256 S Queen Anne Design Cabinet, in mahogany, fitted with glass door with moulded bars, inside lined silk (as illustration).
Usual price £4 10 0 Sale price £3 5 0

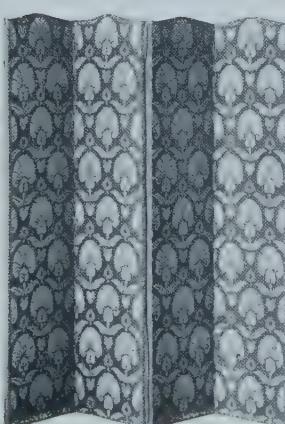
257 S Louis XV. French Cabinet, 4 ft. 3 in. wide by 6 ft. 6 in. high, beautifully mounted in ormolu, finely chased and gilt, enclosed with clear glass doors, the front and ends of Cabinet shaped and mounted in ormolu.
Usual price £55 0 0 Sale price £42 0 0

258 S Nests of 4 Tables, hand-painted with flower designs, finished in gold lacquer. Real French tables, offered at clearance prices.
Usual price £3 12 6 Sale price £2 15 0



256 S

SCREENS



259 S Four - Fold Screen, with shaped top, covered in printed canvas or tapestry; in red, green, or blue; 5 ft. 6 in. high
Usual price £1 12 6
Sale price £1 3 6

260 S Four-Fold Screen, in Japanese tapestry, in 3 colours.
Usual price £1 12 0
Sale price £1 5 0

261 S Four-Fold Tapestry Screen, with patent rule joints, a strong and reliable Screen, in 3 colours
Usual price £2 2 0
Sale price £1 12 6

262 S Four - Fold Printed Canvas Screen, useful for the bedroom.
Usual price £1 15 0
Sale price £1 9 6

DRAWING ROOM CHAIRS

263 S Inlaid Sheraton Small Chair, stuffed hair and covered in silk.
Usual price £0 19 6 Sale price £0 16 6

264 S Inlaid Sheraton Drawing Room Chair, stuffed hair and covered in silk.
Usual price £0 19 6 Sale price £0 16 6

265 S Inlaid Sheraton Small Drawing Room Chair, stuffed hair and covered in silk.
Usual price £1 5 6 Sale price £0 17 0

266 S Inlaid Sheraton Armchair, covered silk, and finished in best manner.
Usual price £1 11 6 Sale price £1 6 6

267 S Corner Chairs, as mahogany, stuffed hair and covered in silk.
Usual price £1 12 6 Sale price £1 7 6

268 S Inlaid Sheraton Armchair, covered in rich silk tapestry.
Usual price £1 17 6 Sale price £1 8 6

269 S Mahogany Inlaid Armchair, stuffed hair and covered in silk—charming model.
Usual price £2 12 6 Sale price £2 2 0

270 S Inlaid Mahogany Drawing Room Armchair, seat and back stuffed and covered silk.
Usual price £3 3 0 Sale price £2 12 6

271 S Settee, in mahogany frame, charming model, with soft stuffed seat and back, covered in green silk, Adams' pattern tapestry.
Usual price £9 9 0 Sale price £7 18 6

272 S Music Stool, with box for music, top covered in silk.
Usual price £1 8 6 Sale price £1 3 0

273 S Inlaid Sheraton Music Stool, with box for music, top covered in silk.
Usual price £1 12 6 Sale price £1 5 6

274 S Stuff over Easy Chairs, of different designs, in various shades of silk and tapestry, from £1 5 0



268 S



264 S



266 S

PIANOS

275 S "Collingwood" Upright Piano, iron frame, check action, in rosewood case, with Marqueterie panel—a reliable piano at a minimum price, still further reduced to

17 Guineas.

276 S "Cuxiepen" Upright Piano, in ebony case, with overstrung action, iron frame, ivory keys, size 4 ft. high by 5 ft. long, very sweet tone, reduced to

27 Guineas.

277 S "Dorner" Upright Grand Piano, overstrung, in rosewood case, magnificent tone, made by F. Dorner & Son, of Stuttgart, specially reduced to

37 Guineas.

278 S "Lipp" Upright Grand Piano, in rosewood case, with fine carved panels, overstrung action, massive iron frame. This well known make is Germany's best instrument, and has a deep rich tone, unequalled in quality, reduced to

58 Guineas.

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

LIBRARY AND HALL FURNITURE



300 S

300 S Fumed Oak Bureau, 2 ft. 4 in. wide, fitted with drawer and shelves for books, fall-down flap with blotting pad complete; finished in best manner and solid oak throughout.

Usual price £3 5 0 Sale price £2 10 6

301 S Fumed Oak Bureau, 2 ft. 5 in. wide, fitted with shelves and drawer, and fall-down flap.

Usual price £2 2 0 Sale price £1 12 6

302 S Fumed Oak Bureau, fitted with shelves below and at sides, and fall-down flap for writing; also pigeon-holes.

Usual price £3 7 6 Sale price £2 7 6

303 S Mahogany Inlaid Bureau, 2 ft. wide, fitted with 3 drawers and fall-down writing flap, inside fitted with pigeon-holes.

Usual price £3 15 0 Sale price £3 5 0

304 S Solid Oak Flat-top Writing Table, fitted with drawers, and top lined leather.

Usual price £1 12 6 Sale price £1 5 0

305 S Mahogany Inlaid Kneehole Writing Table, 3 ft. long, fitted with 4 small drawers on top and 5 drawers below. A charming piece of furniture in best make and finish;

top lined leather.

Usual price £6 15 0 Sale price £5 12 6

306 S Fumed Oak Bureau Bookcase, interior completely fitted with pigeon-holes, and blotting pad; solid oak throughout.

Usual price £3 10 0 Sale price £2 18 6

307 S Solid Mahogany Flat-top Pedestal Writing Table, fitted with 9 drawers, top lined leather. A first-class table of best make, 4 ft. by 2 ft. 3 in.

Usual price £7 15 0 Sale price £6 10 0



306 S

308 S Mahogany Pedestal Writing Table, 4 ft. by 2 ft., in the Sheraton style, fitted with 9 drawers, and top lined morocco. A fine piece.

Usual price £10 10 0 Sale price £8 15 0

309 S Solid Oak Revolving Table Bookshelves. Very useful and inexpensive.

Usual price 18/6 Sale price 14/6

310 S Mahogany Inlaid Revolving Bookcase, inlaid satinwood.

Usual price £2 7 6 Sale price £1 18 6

311 S Fumed Oak Bureau, 2 ft. 6 in., with drawer and shelf for books, fitted interior, and blotting pad complete; superior make and solid oak throughout.

Usual price £3 0 0 Sale price £2 7 6

312 S Solid Oak Open Bookshelves, with oak back, fitted with 5 shelves; well made and finished; at bargain prices.

Usual price £2 5 0 Sale price £1 15 0

313 S Fumed Oak Bookcase Cabinet, upper part fitted with open shelves, lower part with drawer, and wide shelf; also small hinged flaps at each end. A bargain.

Usual price £2 15 0 Sale price £2 2 6



313 S

314 S Fumed Oak Bureau Bookcase, 2 ft. 3 in. wide, fitted with upper part enclosed by 2 glass doors, writing flap to fall down, with fitted interior; bottom part with 2 doors and drawer.

Usual price £7 7 0 Sale price £5 5 0

315 S Walnut Bookcase, 5 ft. long, fitted 3 curved and moulded glass doors to upper part, lower part enclosed by 3 wood panel doors, and 3 drawers. An exceptional bargain.

Usual price £8 15 0 Sale price £6 17 6

315 S

316 S Mahogany Chippendale Bookcase, 4 ft. wide, with finely moulded bar doors to upper part; pear-drop cornice decorated with dentils, 2 drawers, and 2 doors below, panelled in richly figured wood of beautiful colour. An exceptional bargain.

Usual price £15 15 0 Sale price £13 13 0

317 S Mahogany Inlaid Bookcase, 6 ft. long, fitted with 3 doors in upper part, finely glazed with bar doors; cupboards below enclosed by doors with richly figured mahogany panels, inlaid with satinwood; the whole hand-made in the best manner.

Usual price £30 0 0 Sale price £24 0 0

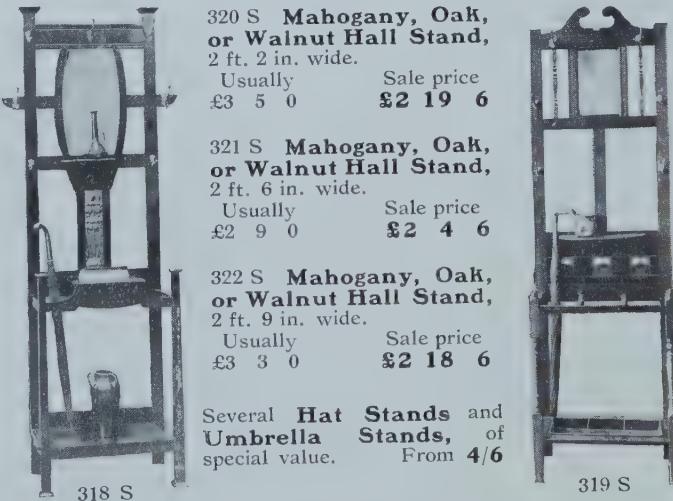
HALL FURNITURE

318 S Mahogany, Oak, or Walnut Hall Stand, 1 ft. 10 in. wide.

Usual price £2 10 0 Sale price £2 5 0

319 S Mahogany, Walnut, or Oak Hall Stand, 1 ft. 10 in. wide.

Usual price £2 12 0 Sale price £2 2 0



320 S Mahogany, Oak, or Walnut Hall Stand, 2 ft. 2 in. wide.

Usually £3 5 0 Sale price £2 19 6

321 S Mahogany, Oak, or Walnut Hall Stand, 2 ft. 6 in. wide.

Usually £2 9 0 Sale price £2 4 6

322 S Mahogany, Oak, or Walnut Hall Stand, 2 ft. 9 in. wide.

Usually £3 3 0 Sale price £2 18 6

Several Hat Stands and Umbrella Stands, of special value. From 4/6

319 S

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

CARPETS & LINOLEUM AT SPECIAL REDUCTIONS

opportunity of securing first-class Carpets of undeniable merit at considerably less than the prices ordinarily asked. The reality of these reductions is to be seen by comparing the sale prices with the regular prices, these latter in every instance being strictly competitive

BRITISH CARPETS

BRUSSELS CARPETS

A clean, hard-wearing carpet of English manufacture, suitable for bedrooms, in floral and geometrical designs. Many of these are 1907 patterns, but will be offered at the following prices—

	Usual Price. s. d.	Sale Price. s. d.
Filling Carpets	4 3 yard	3 3 yard
Stair Carpets, 27 in. wide	4 3 ,,	3 3 ,,
Stair Carpets, 22½ in. wide	4 1 ,,	3 1 ,,

WILTON CARPETS

The stock of these includes all the beautiful soft shades, and the two-tone effects in rose, green, or blue, pre-eminently suitable for the drawing room. Borders to match.

	Usual Price. s. d.	Sale Price. s. d.
Filling Carpets	7 6 yard	5 11 yard
Stair Carpets, 27 in. wide	7 6 ,,	5 11 ,,

AXMINSTER CARPETS

The widest possible selection of designs in this favourite high-pile carpet is offered, including some of the best Turkey and Persian effects obtainable from an English loom, each design having an 18 in. or 22½ in. border to match.

	Usual Price. s. d.	Sale Price. s. d.
Filling Carpets	4 11 yard	3 11 yard
Stair Carpets, 22½ in. wide	4 9 ,,	3 9 ,,
Stair Carpets, 27 in. wide	4 11 ,,	3 11 ,,
Stair Carpets, 36 in. wide	9 11 ,,	7 11 ,,

A large selection is offered of designs and colourings in Aristo and other first-class makes, which we confidently recommend for dining rooms and smoking rooms, indeed wherever hard wear is to be resisted. There is sufficient material of some patterns to make one or two carpets; these are to be cleared at extraordinarily low prices

	Usual Price. s. d.	Sale Price. s. d.
Filling Carpets	6 6 yard	4 6 yard
Stair Carpets, 27 in. wide	6 6 ,,	5 6 ,,
Stair Carpets, 36 in. wide	12 6 ,,	10 6 ,,
Filling Carpets	6 6 ,,	5 6 ,,

SEAMLESS AXMINSTER CARPETS

The following, which are English manufacture, are splendidly assorted both in all-over patterns and medallion designs, and comprise some most exceptional bargains in many useful sizes and present style of colourings, such as Soft Greens, Old Rose, Rich Reds, Camel Grounds, and Turkey designs.

Ft. in. by ft. in.	Regular Price. £ s. d.	Clearing Price. £ s. d.
9 0 ,,, 6 0	3 2 6	2 16 0
10 6 ,,, 6 0	3 11 6	2 19 6
11 6 ,,, 8 2	7 0 0	6 0 0
10 6 ,,, 9 0	5 5 0	4 10 0
12 0 ,,, 10 0	9 17 6	8 15 0
12 0 ,,, 9 0	5 12 6	4 15 0
12 0 ,,, 9 0	7 5 0	6 5 0

Seamless Axminster Carpets—continued

Ft. in. by ft. in.	Regular Price. £ s. d.	Clearing Price. £ s. d.
13 2 ,,, 9 10	9 18 0	8 7 6
10 6 ,,, 10 6	9 0 0	7 13 0
13 6 ,,, 10 6	7 10 0	6 7 6
13 6 ,,, 10 6	7 10 0	6 2 6
13 6 ,,, 10 6	10 10 0	9 0 0
12 0 ,,, 10 6	9 5 0	7 17 6
16 6 ,,, 10 6	7 15 0	6 10 0
15 0 ,,, 12 0	9 10 0	8 0 0
13 6 ,,, 12 0	12 12 0	10 15 0
21 0 ,,, 12 0	13 17 6	11 17 6
16 5 ,,, 13 2	16 10 0	14 0 0
19 6 ,,, 13 6	22 0 0	18 10 0



No. 3/594

THICK PILE AXMINSTER (Turkey Design)

	Usual Price. s. d.	Sale Price. s. d.
Stairs, 22 in.	6 4	5 4
Stairs, 27½ in.	6 6	5 6
Stairs, 36 in.	11 6	9 6
Filling, 27 in.	6 6	5 6
Border, 18 in.	5 11	5 1

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

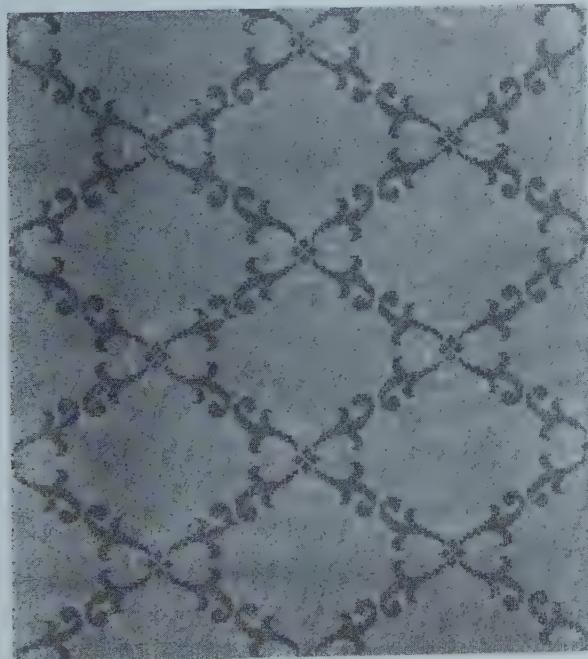
CARPETS & LINOLEUM AT SPECIAL REDUCTIONS

furnishing fabrics generally—for the greater convenience of judging the combined effect of materials

READY MADE SQUARES

These are made up from Remnants and odd lengths of BEST QUALITY Carpets, embracing the various English makes of Wilton, Axminster and Brussels; many of these are this season's designs and colourings, both with Borders and without; specimen sizes:—

		Ft. in.	ft. in.	PRICE.
Bordered	Wilton Carpet	6 0	by 4 6	1 6 0
Bordered	Wilton	9 0	„ 5 3	1 18 0
Bordered	Wilton	9 4	„ 8 3	3 3 0
Bordered	Brussels	9 0	„ 9 0	1 17 6
Bordered	Axminster	7 6	„ 6 6	2 2 0
Bordered	Brussels	8 4	„ 7 6	2 13 0
Brussels Unbordered		11 0	„ 6 9	1 13 6
Bordered	Brussels	9 0	„ 9 9	3 10 0
Bordered	Axminster	10 6	„ 9 9	3 15 0
Bordered	Brussels	12 0	„ 7 6	3 10 0
Bordered	Wilton	13 0	„ 8 3	4 17 6
Bordered	Axminster	8 7	„ 7 6	2 15 0
Bordered	Wilton	10 6	„ 8 3	4 4 0
Bordered	Brussels	12 0	„ 11 3	3 17 6
Bordered	Brussels	12 0	„ 11 0	3 19 0
Bordered	Axminster	14 6	„ 12 0	7 5 0
Axminster Unbordered		13 6	„ 11 3	4 10 0
Axminster Unbordered		10 10	„ 9 0	3 17 6
Brussels Unbordered		14 1	„ 10 6	5 0 0
Bordered	Axminster	14 0	„ 12 0	6 0 0
Bordered	Axminster	17 9	„ 12 0	7 2 6
Brussels Bordered		18 0	„ 12 0	7 0 0



No. 1/592

AXMINSTER PILE CARPET

Large Stock of Carpet in this design, in Self colour, Rose, Green, Red and Blue. Usual price 5/6. Sale price 4/6

The showrooms for Carpets and Floor Coverings in the new building of John Barker & Co. adjoin the department devoted to Curtains, Coverings and furnishing fabrics generally—for the greater convenience of judging the combined effect of materials



No. 2/591

BEST QUALITY WILTON

Rich Red ground with mixed colours, Indian design.

27 in. Filling	Usual price 7/11	Sale price 6/11
18 in. Border	, , , 7/6	, , , 6/6

ORDERS BY POST

may be sent with every confidence. Special arrangements have been made for dealing with these, the utmost promptitude being observed and every care taken in selection.

Delivery of CARPETS & LINOLEUM
All Carpets and Linoleum will be delivered free to any Railway Station in England.

Patterns of CARPETS & LINOLEUM
will be sent whenever practicable, but no Carpet can be sent on approval during the Sale.

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

CARPETS & LINOLEUM AT SPECIAL REDUCTIONS

offered during the January Sale at prices even greatly below our usually low prices

ART CARPETS. Etc.

KERAH ART CARPETS, newest designs and colours.

Size.		Usual Price.	Sale Price.
Ft. in.	by Ft. in.	£ s. d.	£ s. d.
7 0	7 6	0 18 9	0 11 3
9 0	9 0	1 2 6	0 13 6
10 6	9 0	1 6 3	0 15 9
12 0	9 0	1 10 0	0 18 0
12 0	10 6	1 15 0	1 1 0
13 6	12 0	2 5 0	1 7 0
15 0	12 0	2 10 0	1 10 0

KIDDERMINSTER SQUARES in every shade and design.

Size.		Usual Price.	Sale Price.
Ft. in.	by Ft. in.	£ s. d.	£ s. d.
9 0	7 6	1 6 3	0 19 6
9 0	9 0	1 11 6	1 2 6
10 6	9 0	1 16 9	1 6 3
12 0	9 0	2 2 0	1 10 0
12 0	10 6	2 9 0	1 15 0
12 0	12 0	2 16 0	2 2 0
13 6	10 6	2 15 3	2 2 0
13 6	12 0	3 3 0	2 5 0
15 0	12 0	3 10 0	2 12 0

FLORENTINE OR ROMAN CARPET SQUARES, artistic patterns.

Size.		Usual Price.	Sale Price.
Ft. in.	by Ft. in.	£ s. d.	£ s. d.
9 0	6 0	1 7 0	1 1 0
9 0	7 6	1 13 9	1 8 0
9 0	9 0	2 0 6	1 11 6
10 6	9 0	2 7 3	1 19 6
12 0	9 0	2 14 0	2 2 0
12 0	10 6	3 3 0	2 9 0
12 0	12 0	3 12 0	3 0 0
13 6	10 6	3 11 0	2 19 6
13 6	12 0	4 1 0	3 3 0
15 0	12 0	4 10 0	3 10 0

BEST QUALITY ENGLISH AND SCOTCH MADE ART CARPETS.

Size.		Usual Price.	Sale Price.
Ft. in.	by Ft. in.	£ s. d.	£ s. d.
9 0	6 0	1 13 0	1 7 0
9 0	7 6	2 1 3	1 16 0
9 0	9 0	2 10 6	1 19 6
10 6	9 0	2 17 9	2 7 6
12 0	9 0	3 6 0	2 14 0
12 0	10 6	3 17 0	3 3 0
12 0	12 0	4 8 0	3 19 6
13 6	10 6	4 6 9	3 17 6
13 6	12 0	4 19 0	4 1 6
15 0	12 0	5 10 0	4 10 0

Gobelin, Nouveau, Ailsa, Akbar, Joria, Cairo, **Kensington, etc.**, Art Carpets also Kept in stock. Sizes and prices of any special make will be sent on receipt of request.

ALL THESE CARPETS ARE OF GOOD DESIGN AND SERVICEABLE IN WEAR, BEING SPECIALLY SUITABLE FOR SITTING ROOMS, BEDROOMS, AND DRESSING ROOMS.

Our enormous sales of the inexpensive self-coloured carpets, known as Art Carpets, enable us to buy at all times on the most favourable terms. An UNEXCELLED SELECTION will be greatly below our usually low prices

PLAIN ART FELTS.

To meet the requirements of customers wishing to entirely fit their room with a plain artistic covering, we have had manufactured expressly for us plain all-wool Felts of Superior Quality, in all the newest shades. These will be sold at **3/3, 3/6, and 3/11** per yard, 50 in. wide.

PLAIN AND FANCY MATTINGS.

Cocoa and Fibre Mattings in widths ranging from 18 in. to 54 in. wide; also Fancy Fibre Matting and Fancy Grass Mattings, in different widths, at greatly reduced prices. Fancy Grass Mats, suitable for washstands, etc., at prices from **1/-** each upwards.

HEARTH RUGS, MATS.

British made Axminster Rugs, about 6 ft. by 3 ft. **10/6**. Do. do. Mats **2/6, 3/3, and 4/6**.

Best English Black Sheepskin Rugs and Mats in all sizes. Large assortment.

Best English Sheepskin Rugs and Mats in any natural shade or any colour.

A very large stock of Alexandra Twill Rugs suitable for servants' rooms, etc., **5/6**.

Also a good assortment of Napier Rugs; the most useful and serviceable Kitchen Rug on the market.

Bedsides. Patterns of Axminster, Wilton, and Brussels from **3/3, 3/11, 4/6**

INLAID LINOLEUM.

Manufactured specially for hard wear; extreme durability is secured by the design being inlaid into the cloth and lasting as long as the material. A great variety of patterns always in stock, including many excellent Carpet Designs.

Special attention is directed to the very fine Parquetry Patterns—clever reproductions of wood flooring—of which a large selection is always in stock.

2/3, 2/6, 3/-, 3/6, 4/6, 4/9 per square yard.

CORK CARPETS.

An excellent selection of these may always be seen; in plain artistic shades of Brown, Green, Terra-Cotta, Blue, and Crimson. Cork Carpet is specially suitable for Nursery, Bedroom, and Studio use on account of its being thicker, softer, and warmer than ordinary Linoleum.

1/11, 2/4, 3/- per square yard.

PRINTED LINOLEUMS.

An endless variety of choice designs.

1/3, 1/6, 1/9, 1/11 per square yard.

Remnants of Linoleum at Half-price.

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

ORIENTAL CARPETS AT SPECIAL REDUCTIONS

are always strictly competitive, but these will be still further reduced during the January Sale.

INDIAN CARPETS

A large and varied stock of these Carpets, suitable for the Dining Room, Library, or Smoking Room, are offered at considerably reduced prices. The sizes and prices quoted will indicate the exceptional value.

Size. Ft. in. by ft. in.	Colour.	Usual Price. £ s. d.	Reduced to. £ s. d.
6 0 „ 6 1	Blue, Cream	2 6 6 ..	1 19 0
7 11 „ 5 1	Cream, Red	2 2 0 ..	1 15 3
8 2 „ 8 2	Red, Gold	3 17 0 ..	3 8 0
8 9 „ 6 1	Cream, Red	2 12 6 ..	2 4 6
8 10 „ 5 2	Cream, Red	2 13 6 ..	2 5 0
9 1 „ 6 6	Cream, Blue	2 18 0 ..	2 9 3
9 1 „ 9 3	Red, Blue	4 19 0 ..	4 4 0
9 2 „ 6 5	Cream, Red	3 6 0 ..	2 17 0
9 4 „ 6 4	Cream, Red	2 15 0 ..	2 6 9
9 4 „ 8 5	Blue, Red	4 8 0 ..	3 15 0
9 5 „ 6 5	Red, Blue	3 6 0 ..	2 16 3
9 5 „ 9 6	Blue, Red	5 10 0 ..	4 13 6
9 7 „ 6 4	Red, Blue	3 6 0 ..	2 16 3
9 7 „ 9 4	Blue, Red	5 10 0 ..	4 13 6
9 8 „ 5 1	Cream, Blue	2 14 0 ..	2 6 9
10 0 „ 6 1	Cream, Blue	3 17 6 ..	2 19 6
10 2 „ 7 1	Cream, Blue	4 8 0 ..	3 15 3
10 3 „ 7 4	Blue, Red	4 0 0 ..	3 8 0
10 5 „ 7 3	Cream, Red	4 0 0 ..	3 8 0
10 5 „ 7 3	Blue, Red	3 17 0 ..	3 7 0
10 7 „ 7 5	Red, Gold	4 19 6 ..	4 4 0
10 11 „ 9 11	Red, Cream	6 12 0 ..	5 16 6
10 2 „ 10 1	Blue, Red	3 12 6 ..	3 1 3
11 3 „ 8 0	Blue, Red	5 10 0 ..	4 13 6
11 4 „ 7 4	Red, Blue	4 8 0 ..	3 15 3
11 8 „ 8 10	Blue, Red	6 2 6 ..	5 2 9
11 10 „ 9 0	Blue, Red	6 18 6 ..	5 19 0
12 0 „ 12 0	Cream, Gold	8 5 0 ..	7 0 3
12 0 „ 12 4	Red, Blue	8 10 0 ..	7 3 6
12 0 „ 9 0	Blue, Red	6 9 6 ..	5 10 6
12 2 „ 8 4	Blue, Red	5 5 6 ..	4 9 9
12 3 „ 9 6	Red	7 8 6 ..	6 6 0
12 3 „ 12 7	Terra, Blue	8 10 6 ..	7 5 0
12 3 „ 12 6	Blue, Red	8 5 0 ..	7 0 3
12 5 „ 9 7	Blue, Red	7 5 0 ..	6 3 3
12 5 „ 10 3	Cream, Red	5 10 0 ..	4 13 6
12 6 „ 12 4	Green, Red	8 15 3 ..	7 9 0
12 7 „ 7 4	Cream, Red	4 19 6 ..	4 4 6
12 7 „ 11 2	Blue, Red	8 12 0 ..	7 7 0
12 9 „ 10 5	Cream, Red	8 5 0 ..	7 0 3
12 11 „ 7 5	Cream, Red	5 5 0 ..	4 9 6
13 2 „ 8 8	Blue, Red	6 2 6 ..	5 2 9
13 3 „ 9 3	Cream, Red	7 15 0 ..	6 11 9
13 3 „ 10 6	Blue, Red	8 10 6 ..	7 3 9
13 7 „ 9 8	Cream, Red	6 18 6 ..	5 19 0
13 7 „ 10 9	Red, Blue	8 15 6 ..	7 9 3
13 10 „ 13 11	Cream, Red	11 17 6 ..	9 16 6
14 4 „ 9 4	Red, Blue	5 17 6 ..	5 0 0
14 9 „ 12 1	Blue, Red	7 18 0 ..	6 12 6
15 0 „ 10 2	Red, Blue	5 10 0 ..	4 13 6
15 2 „ 12 4	Blue, Medallion	15 19 6 ..	13 8 6
15 7 „ 12 6	Red, Blue	11 11 0 ..	9 16 0
15 10 „ 10 7	Blue, Red	6 12 0 ..	5 16 6
16 0 „ 9 11	Blue, Red	8 8 0 ..	7 2 6
16 8 „ 11 5	Blue, Red	11 8 6 ..	9 15 6
17 6 „ 11 7	Blue, Red	12 2 6 ..	9 6 6
17 9 „ 11 11	Light Blue, Red	13 10 0 ..	11 9 6
19 0 „ 12 6	Blue, Red	12 12 0 ..	10 14 6
19 1 „ 12 8	Blue, Red	13 17 6 ..	11 17 0

The collection of Oriental Carpets and Rugs at John Barker & Co Ltd is one of the largest in London. The prices marked

TURKEY CARPETS

Of best standard quality.

The ideal Carpet for the dining room ; in Reds, Blues, and Greens.

Size. Ft. in. by ft. in.	Colour.	Usual Price. £ s. d.	Reduced to. £ s. d.
6 4 „ 6 1	..	3 17 6 ..	2 19 6
7 1 „ 5 0	..	3 0 6 ..	2 11 6
8 3 „ 6 11	..	5 5 0 ..	4 9 9
10 3 „ 7 2	..	8 5 0 ..	7 0 3
11 3 „ 8 6	..	11 17 6 ..	9 16 6
11 9 „ 8 1	..	11 5 6 ..	9 14 6
13 5 „ 11 5	..	18 7 6 ..	15 12 0
13 8 „ 8 4	..	12 5 6 ..	9 7 6
14 9 „ 12 0	..	14 19 6 ..	13 0 0
16 5 „ 9 4	..	13 17 6 ..	11 17 0
16 11 „ 9 11	..	18 2 0 ..	14 19 6

RUGS AND MATS to match.

A fine collection of Persian and Fine Turkey Rugs reduced 25%.

FINE KASSABA CARPETS, suitable for Drawing Rooms.

Size. Ft. in. by ft. in.	Colour.	Usual Price. £ s. d.	Reduced to. £ s. d.
13 11 „ 10 1	Green	22 10 6
16 9 „ 10 8	Light Green & Light Red	33 0 0 ..	28 2 6
17 10 „ 12 10	Red	44 0 0 ..	37 10 0

PERSIAN CARPETS.

Size. Ft. in. by ft. in.	Colour.	Usual Price. £ s. d.	Reduced to. £ s. d.
9 0 „ 7 3	..	13 13 0 ..	11 9 6
11 1 „ 8 5	..	13 5 0 ..	11 6 6
12 9 „ 9 5	..	11 11 0 ..	9 16 0
15 0 „ 12 2	..	21 0 0 ..	17 17 0

KIRMAN CARPETS.

Size. Ft. in. by ft. in.	Colour.	Usual Price. £ s. d.	Reduced to. £ s. d.
12 8 „ 8 3	Green, Red	13 15 0 ..	11 7 6
12 8 „ 9 9	—	17 12 0 ..	14 19 0
14 2 „ 12 8	Terra	24 7 6 ..	20 15 0
15 0 „ 12 2	Terra	20 15 0 ..	17 15 0
15 8 „ 12 2	Green	27 5 0 ..	22 15 0

DECCAN RUGS, fine make.

About 6 ft. 3 in. by 3 ft. 3 in., usual price 11/6, sale price 8/11
„ 7 ft. 6 in. by 4 ft. 3 in., „ 21/-, „ 15/6

A special lot with cream ground. Extraordinary value.

DECCAN RUGS.

About 6 ft. by 4 ft., reduced from 16/6 to 13/6.

JAPANESE RUGS, good quality.

4 ft. 0 in. by 2 ft. 0 in.,	usual price 3/11,	..	sale price 3/6
5 ft. 0 in. by 2 ft. 6 in.,	„ 6/6,	..	„ 5/6
6 ft. 0 in. by 3 ft. 0 in.,	„ 7/11,	..	„ 6/11
7 ft. 0 in. by 4 ft. 0 in.,	„ 13/11,	..	„ 12/6

MIRZAPORE RUGS.

6 ft. 0 in. by 3 ft. 0 in., usual price 21/-, .. sale price 15/6
7 ft. 0 in. by 4 ft. 0 in., „ 32/-, .. „ 23/6

SPECIAL SELECTION OF TURKEY RUGS in usual colours.

6 ft. 0 in. by 3 ft. 0 in., offered at 22/6
7 ft. 0 in. by 4 ft. 0 in., „ 39/6

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

S I L K D A M A S K S

Brocades, Reps, Brocatelles, Shadowed Damasks, Tapestries, at prices to clear



"L'Empereur," All Silk Damask, 19/6



"La Régence" Damask, 5/6

"L'Empereur."

All Silk Damask, 63 inches wide, in Louis XIII. style, in Red and Green only. This magnificent Silk to be cleared at 19/6 per yard. Usual price 24/6 (as illustration above).

"La Régence." Satin ground Damask in four good colourings—Rose, Blue, Green, and Red. 52 ins. wide, usual price 10/9 per yard, reduced price 5/6. (As illustration.)

Curtain Border. All silk; scroll design. Reduced to 3/9 per yard.

180 yards English Tapestry in three colours—Red, Blue, and Green. Trellis design. To clear at 3/3 the yard.

An immense stock of pretty Curtain Borders now being shown at unheard-of prices

Brocade Curtain Borders in charming colourings.

3 $\frac{3}{4}$ d., 4 $\frac{3}{4}$ d., 6 $\frac{3}{4}$ d., 7 $\frac{3}{4}$ d., 9 $\frac{3}{4}$ d., 1/0 $\frac{1}{2}$ per yard

SHADOWED DAMASK. 52 inches wide. A very suitable material for Casements, Long Curtains, and Draperies. Four beautiful colourings, pretty striped design in Red, Blue, Green, and Pink.



Shadowed Damask, reduced to 2/- per yard

The Jaspe Brocade. A useful self-coloured fabric for making up curtains with borders. In Blue, Red, and Green. 52 in. wide. Reduced to 5/6 yd.

"La Reine."

Gold ground brocade with dainty floral design in trellis. Specially suitable for covering gilt furniture or for Drawing Room Curtains and Draperies. 52 in. wide. Original price 12/6 yd., reduced to 9/11

Lengths of Rich Brocatelles, to be cleared. Colours: Blue, Pink, Green, and Red. 52 in. wide. Reduced to 10/11 per yd.

Six pieces of **Striped Brocade**, choice colourings. 52 in. wide. Reduced to 4/9 per yd.

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

MADE-UP CURTAINS AT BARGAIN PRICES

An immense stock to be cleared at Bargain Prices. A few are quoted as examples

The "Sussex" Jaspe Velvet Curtains, 52 ins. wide, $3\frac{1}{2}$ yds. long.

1 pair green	1 pair rose
Usual price	50/-
Reduced to	37/6

The "Torquai," 52 ins. wide, $3\frac{1}{2}$ yds. long. Cloth Curtains, with rich velvet appliquéd border.

1 pair ea. crimson, blue, green	
Usual price	105/-
Reduced to	84/-

Cream Moiré Curtain, with Ombrée border, $3\frac{1}{2}$ yds. long. Reduced to **63/-**

The "Manton," 52 ins. wide, $3\frac{1}{2}$ yds. long. Three pairs green Cloth Curtains, with appliquéd border.

One pair blue ditto.
Clearing at **59/6** per pair.

Two pairs cream ground figured Velvet Curtains.

Two pairs green ground figured Velvet Curtains.	
52 inches wide, $3\frac{1}{2}$ yards long.	
Usual price	57/6
Reduced to	43/6

The "Gainsboro'," 52 ins. wide, $3\frac{1}{2}$ yds. long. Embroidered Cloth Curtains with appliquéd border.

1 pair each crimson, red, blue.	
Usual price	120/-
Reduced to	85/-

"Adam" Design Curtains.
1 pair each rose, green, champagne, blue, white appliquéd and fringe. Clearing at **£5 10s.** pr.

The "Kelly" Striped Chenille Portières, clearing at **10/9** each.

Single Pairs of Chenille Tapestry Serge and Damask Curtains, to be cleared at specially low prices.

In Silk Rep, Moiré, Damask, Brocade, Velvet, etc.; & Embroidered Cloth and Appliquéd Curtains



The "Clarice" Curtain, appliquéd worked border on moiré, in cream, pink, etc. To clear at **91/6** per pair (see illustration).

The "Campden" Curtain, pink moiré with lace border, lined and interlined. Clearing at **85/-** per pair. $3\frac{1}{2}$ yds. wide, 52 ins. long. This is only one example of the many beautiful Curtains ready for immediate use, made up with lace borders in rich fabrics at prices never before offered.

1 Pair "La Regence" Curtains, $3\frac{1}{2}$ yds., in crimson. Lined, interlined, and bordered. To clear at **67/6**.

1 Pair Blue Velour, with antique border. To clear, **69/6.**
Portière Curtains, in Turkey colourings, $2\frac{1}{2}$ yds. by 70 ins., **16/6** each.

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

Taffetas, Cretonnes, Chintzes,

to be sold at greatly reduced prices
to make room for new Spring Stock



About 50 pieces of **Job Glazed Chintz**, 31 in. wide, very good designs
6 $\frac{3}{4}$ d., 8 $\frac{3}{4}$ d., 9 $\frac{3}{4}$ d., 11 $\frac{3}{4}$ d., and 1 $\frac{1}{2}$ yd.

Rose and Ribbon Glazed Chintz, in three beautiful colours, pink, green blue. 31 in. **11 $\frac{1}{2}$ d.** per yd.

Jaspé Rosebud Glazed Chintz.
31 in. Reduced to **1/2** per yd.

A large stock of **English Block Printed Glazed Chintzes**, too numerous to illustrate or mention. To be cleared from **1/-** to **3/3** per yd.

Beautiful Cretonne Curtain Borders, in mauve, yellow and pink, rose design, 5 in. wide, **4½d.** per yd.

The "Carnation" Glazed Chintz. Pink Flowers, White ground.
200 yards only. 31 in. wide, 9 $\frac{3}{4}$ d. yd.

The "Victorine" Heavy Repp Cretonne.
Worth 2/2 the yd. Reduced to **10½d.** In buff, cream
and white grounds, rose and ribbon design (*as illus.*)

Several pieces of Crettonne, in various designs and colourings, all at 6 $\frac{3}{4}$ d. a yard.

The "Adam" Cretonne, in various colours, 10³d. to clear.

Jaspé Rose Cretonne, in rose, green, and blue stripes,
10^{3/4}d. per yd.

Moiré Ground Cretonne, with stripes of rosebuds, in grey, pink, blue, and green grounds. **103-1** to clear.

Mauve and Blue Stripe Rose Cretonne } To be
 Yellow and Blue , , , ,⁸ cleared at
 Pink and Blue , , , ,^{9 3d} yd

Printed Linen, very small bird design, 52 in. wide.
Usual price 3/11. Reduced to **2/11** per yd.

Remnants of Cretonne, Chintz, Printed Linen Taffeta, and Toile Ombrée to be cleared at less than half price.



"Heartsease" Glazed Chintz.
 Usual price 10½ per yd.
 Reduced to 6d. "

126 yards only Glazed Chintz.
Blue ribbons and pink roses.
Usual price 1/9½ per yd.
Reduced to 9½d. "

A remarkable offer of **52 in. Printed Windsor Repp**, in small blurred designs, pink ground and cream and white ground. **10½d.** the yd., worth 2/-. A few pieces only.



The "Carnation" Taffeta, 52 in., in red and blue (as illustration). Reduced to $1\frac{1}{11}\frac{1}{2}$ per yd. Wonderful Value.

JOHN BARKER & CO LTD

KENSINGTON HIGH STREET. W.

TABLE COVERS in Tapestry, Brocade, and Embroidered Cloth, greatly reduced. Printed Cotton Covers and Bedspreads, Cushions and **Cushion Squares** and "Humpty" Cushions, in endless variety at extraordinarily low prices. Remnants of cords, gimps, and fringes, and all oddments to be sold much under cost. Several dozens of Brocade Mantel Draperies, embroidered in colours, graceful designs, to be cleared.

Art Serges, 54 in. wide,
1/4½ yd.

**Special Line Wool
Serge**, 56 in. wide, 1/6½
per yd.

**Embroidered Table
Covers**, 2 × 2½ yds. and
2 × 3 yds., reduced to 21/-,
42/-, 45/-, 47/6, 55/-
and 63/6.

Tapestry Table Covers,
2 yds. square, usual price 15/9,
sale price 9/11, in red, green
and blue.

Tapestry Table Covers,
2 × 2½ yds., usual price 18/9,
sale price 12/6, in red, green
and blue.

7 doz. Printed Covers, 1½ yds. square, reduced to 4/4½,
mauve, blue, red, and green.

4 doz. Printed Covers, 1 yd. square, reduced to 2/3, basket
pattern.

A Special Line in Printed Bedspreads, 10/6
2 × 2½ yds. Various colours.
each.

79 Indian Printed Covers, 1 yd. square, 1/- each.

Oddments in Indian Curtains and Bedspreads at
ridiculous prices.

Printed Taffeta and Cotton Bedspreads, sizes 3 × 2 yds.
and 3 × 3 yds., in great variety to clear. Prices, 8/6, 10/6,
11/6, 12/6, 14/-, 17/-, 18/6, 21/-, 22/6, 28/9, etc., etc.

**Hundreds of Tapestry and Brocade Cushion
Squares, etc.**, at 3d., 6d., 9d., 1/-, 1/4, 1/6, 1/9, 2/-,
2/3, 2/6, 2/11 each. All reduced in price.

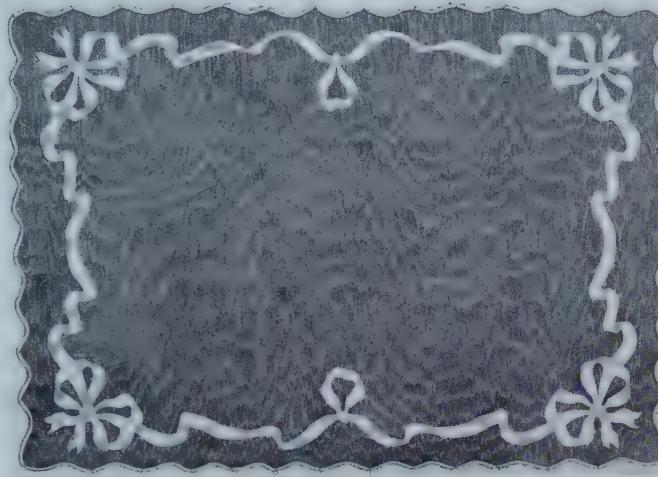
Several dozen Brocade and Taffeta Cushions, size
18 × 20 in., reduced to 2/6 each. Many worth 5/6 and 7/6.

"Humpty" Cushions, filled with best vegetable down, 10/-,
12/-, 15/-, 19/-, 27/6 each, in beautiful silk brocades, etc.

Small Silk Brocade Cushions, 2/11, 3/6, 4/6 each.
Unprecedented value.

50 in. All-Wool Casement Cloth in cream, red, olive,
and green, at 1/11½ per yd.

Sample Duchess Lace Blinds, average widths 42 in.,
5/6 to 10/6 each to clear.



Tapestry Table Covers,
2 × 3 yds., usual price 22/9,
sale price 15/6, in blue only.

These are worthy of special
note.

Table Covers, 1 yd. sq.,
1/11½, 2/2, 2/11, 3/11,
6/6, 8/6.

Table Covers, 1½ yds. sq.,
5/9, 6/11, 8/6, 10/6,
12/9, etc.

Brocade Table Covers,
2 yds. square, reduced to
13/- and 15/- each.

5½ doz. Printed Covers,
1 yd. square, reduced to 2/4½,
mauve, blue, red, and green.

A large stock of **Silk Brise Bise Curtains** and **Silk
"Bonne Femmes"** to be sold at a quarter their original
price. Included in these are some exquisite designs, 2/6, 4/6,
6/3, 8/6, 10/9, 15/- to 5 gns. each.

ALL ORDERS FOR MAKING UP CURTAINS, LOOSE
COVERS, BLINDS, &c., RECEIVE PROMPT ATTENTION

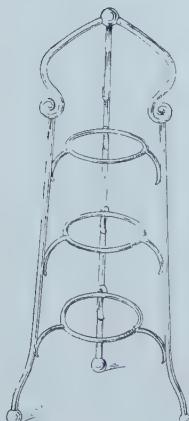


"Humpty" or Fireside Cushions, in beautiful Brocades,
Taffetas, Tapestries, etc., and filled with best vegetable down.
From 10/- to 50/- each.

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

HOUSEHOLD UTENSILS AT SPECIAL SALE PRICES

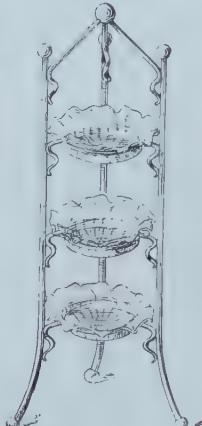
Coal and Log Boxes, Lamps, Stoves, and Cutlery will be specially reduced in price during the Sale



3789
9 All-brass Cake Stands.
Usual price 19/6
Sale price 15/9



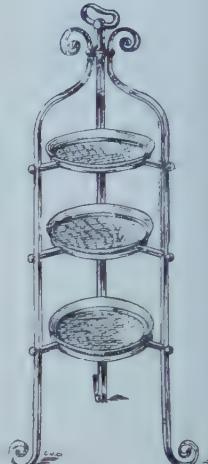
20 Copper Gas Kettles,
5-pint size.
Usual price .. 8/11
Sale price .. 6/11



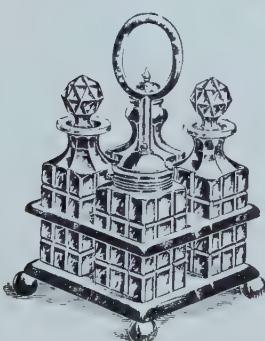
3791
7 All-brass Cake Stands, with Glass Dishes.
Usual price 23/6
Sale price 18/9



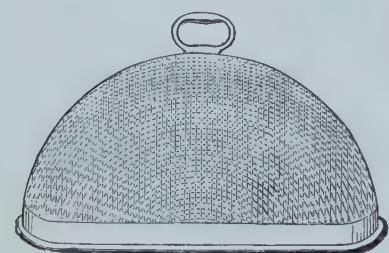
25 only Oval Copper Kettles,
heavy make, 8-pint.
Usual price 13/6
Sale price 9/11



3698
6 Brass Cake Stands, with Brass Plates.
Usual price 27/6
Sale price 22/6



29 Nickel-plated 4-glass Table Cruets.
Usual price .. 14/6
Sale price .. 11/6

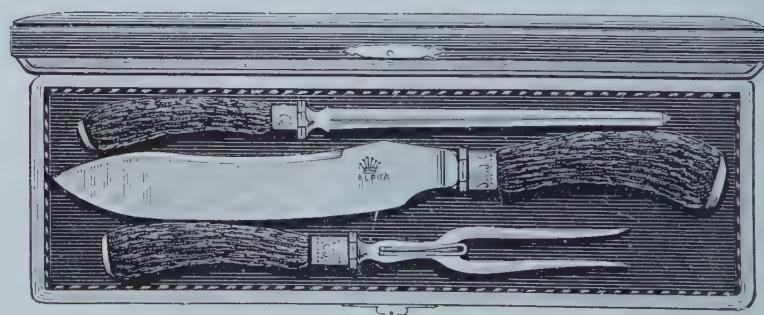


300 Wire Dish Covers, very strong make, 16 in.
Usual price 2/6
Sale price 1/9½



36 doz. Ivory Handle Table Knives, 4 in. full size handles.
Usual price 42/6 doz.
Sale price 37/6

36 doz. Cheese Knives, to match.
Usual price 39/6
Sale price 32/6



12 Cases of Carvers, Stag Handles, best Sheffield Cutlery.
Usual price 17/6
Sale price 13/6

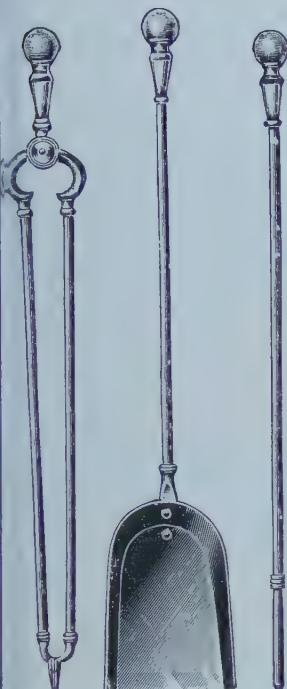


50 Sponge Baths, 34 in., with inverted Bead.
Usual price 19/6
Sale price 14/9

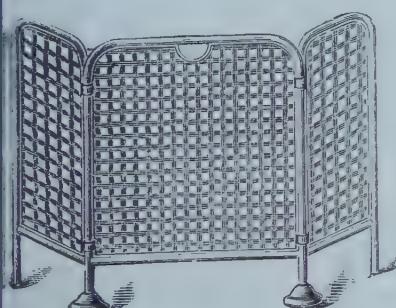
Household Requisites of every description, including Kerbs and Fenders, Fire Irons and Brasses,

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

HOUSEHOLD UTENSILS AT SPECIAL SALE PRICES



50 Sets Black and Brass Fire Irons.
Usual price 10/6 the set.
Sale price 6/11 ..



36 All Brass Fire Guards to fold up.
Usual price 17/6 Sale price 13/9



120 Nickel-plated Call Bells, turn knob at top to ring.
Usual price 2/6
Sale price 1/3½



87 Brass Sconces, to hang on Dressing Glass.
Usual price 4/11 Sale 3/11



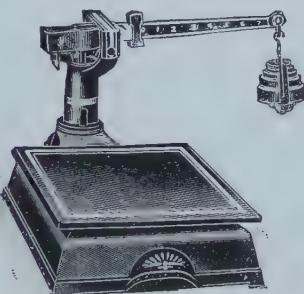
76 "Perfection" Oil Heating Stoves, all black, 200 candle-power.
Usual price 15/9
Sale price 12/9



18 Table Lamps, with best Duplex Burner, Globe, and Chimney.
Usual price 17/6
Sale price 13/-



36 Reading Lamps, with White Glass Shade, 30 candle-power, Ariel Burner.
Usual price 9/11
Sale price 7/11



12 Personal Weighing Machines, to weigh up to 21 stone.
Usual price 21/- Sale price 16/9



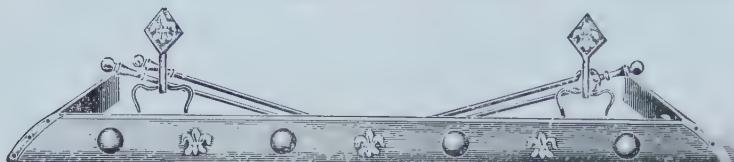
48 American Chafing Dishes, nickel plated, special low prices.
2-pint 18/6 3-pint 22/6

A COMPLETE EQUIPMENT OF IRONMONGERY, TURNERY AND CUTLERY, FOR A SMALL HOUSE OR FLAT
FROM £7 10 0

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may be sent with every confidence. Special arrangements have been made for dealing with these; the utmost promptitude being observed and every care taken in selection.

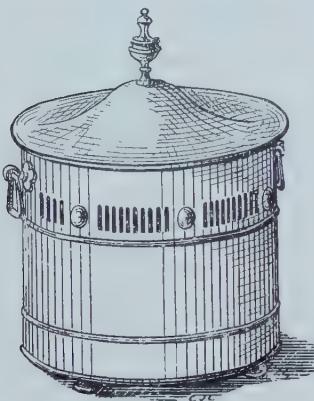
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HOUSEHOLD UTENSILS AT SPECIAL SALE PRICES

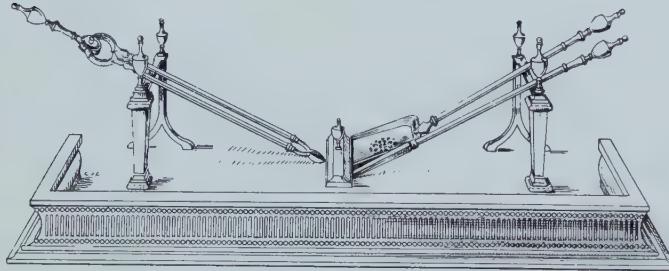


45 Antique Copper Curb Suites, 3 ft. 6 in. or 4 ft. inside, complete as shewn.
Usual price 63/-

Sale price **36/6**



3 Only Solid Brass Coal Vases, with lining.
Usual price 75/- Sale price **42/6**



2 Only Brass Curb Suites, very handsome design.
Usual price £6 6 0 Sale price **£4 10 0**



250 All Black Steel Coal Cauldrons.
Usual price 3/3 Sale price **2/6**

FENDER SUITES
FIRE IRONS
STOVES, GRATES
AND BRASS WORK
REPOLISHED AND
RELACQUERED

36 All Brass Fire Guards.
Usual price 17/6
Sale price **13/9**



200 Blue Wire Fall Down Guards.
Usual price 3/3 Sale price **2/6**



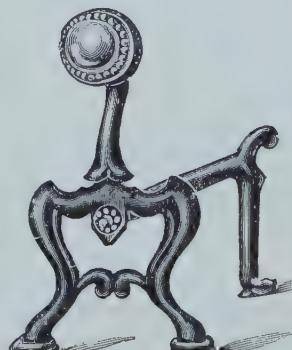
25 Antique Brass Curb Suites, 3 ft. 6 in. or 4 ft. inside, complete as shewn.
Usual price 84/-

Sale price **39/6**

ESTIMATES
SUBMITTED
FREE FOR
ALL KINDS
OF REPAIRS



36 Polished Wood Coal Vases,
in Walnut.
Usual price 15/6 Sale price **10/11**



25 pairs Black and Brass Dogs. Usual price 10/6. Sale price **8/11** pair.

A SPECIAL STOCK OF CURB SUITES AND FITTINGS, IN POLISHED BRASS, BRASS AND COPPER, BRIGHT IRON, OXIDISED COPPER, BRASS AND OXIDISED SILVER, WILL BE OFFERED AT GREATLY REDUCED PRICES TO CLEAR. ALSO A LARGE STOCK OF FIRE IRONS AND BRASSES, FIRE GUARDS AND SCREENS OF THE BEST QUALITY AT SPECIAL PRICES. PARTICULARS SENT ON RECEIPT OF INSTRUCTIONS GIVING FULL PARTICULARS

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CHINA & GLASS DEPARTMENT

DINNER SERVICES



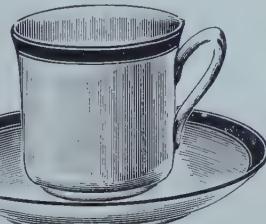
High-class Dinner Services at great Reductions.

The whole of our stock of Dinner Services will be offered at special prices to effect a clearance.

Dinner Services, as illustration, artistic in design, blue border and brown festoon, in the most useful quantities.

	Usual price.	Sale price.
For 6 persons, 54 pieces	49/6	35/6
" 6 " with Soup Tureen and 12 Soup Plates added, 70 pieces	78/6	52/6
" 12 " 100 pieces	118/6	84/-
Dinner Services, 54 pieces	23/6	18/9
" " " " "	25/6	21/6
" " " " "	29/6	23/6
" " 70 "	35/6	29/6
" " " " "	45/6	35/6
" " " " "	63/-	52/6
" " 100 "	70/-	58/6
" " " " "	90/- to	to
" " " " "	16 gns.	13 gns.
Dessert Services, China, very choice designs, 18 pieces	25/6	18/9
" " " " "	27/6 to	21/6 to
	10 gns.	8 gns.

TEA AND BREAKFAST SETS



Tea and Breakfast Services in great variety, at prices warranted to effect a speedy clearance.
Usual price .. 9/11 to 8/8/-
Sale price .. **6/11 to 6/6/-**

Tea Service, Royal Blue and Gold China, gilt, as illustration, 40 pieces, **16/9**

Breakfast Service, 29 pieces, to match, reduced to **16/9**
" " " " " **35/6**

A High-class stock of Tea, Breakfast and Dinner Services, Table Glass, Decorative Glass, Vases, Toilet Services, and Bedroom Ware, will be offered during the Sale at prices greatly below those usually marked

Tea Service, "Blue Dragon" design, very choice, 40 pieces, **16/9**
Breakfast Service, 29 pieces, to match, **16/9** (as illustration).

Tea Service, "Carnation" design, pink & green, 40 pieces, **18/9**
Breakfast Service to match, 29 pieces, **18/9** (as illustration).



The "Carnation" Tea & Breakfast Set.



The "Blue Dragon" Tea & Breakfast Set.

TABLE GLASS

High-class English Cut Table Glass Services at extraordinary prices.

12 Handsome Cut Services, of 69 pieces, at prices worthy of notice.

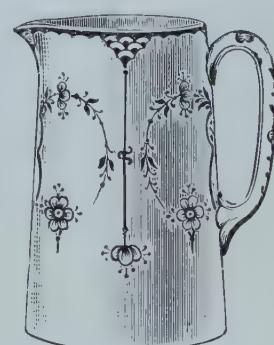
Usual price	Sale price	£	10	6	to	£10	10	0
..	£2	10	6	to	£4	4	0

A large and varied collection of Cut and Etched Glass Services at reduced prices.

250 doz. Cut Tumblers, $\frac{1}{2}$ -pint	Usual price.	Sale price.	Doz.	Doz.
..	8/11	6/6		
500 " Plain Thin	2/11	1/11½		
500 " Circle Pattern Tumblers, $\frac{1}{2}$ -pint.				
Usual price	3/6	doz.		
Sale price	2/6	"		

250 doz. Plain Port and Sherry Glasses.
Usual price 3/11 doz.
Sale price **2/11** "

300 doz. Plain Claret Glasses.
Usual price 5/11 doz.
Sale price **4/6** "



500 Sets of Three Jugs, blue and white (as illustration), At **1/6½** per set.

JOHN BARKER & CO LTD
KENSINGTON HIGH STREET, W.

CHINA & GLASS DEPARTMENT

TABLE GLASS, Etc.—continued.

50 doz. Cut Glass Jugs, two pint. Reduced to **1/11½** each.

Plain Glass Finger Basins at **5/11** a dozen.

A choice selection of Venetian Glass at prices that must effect a speedy sale. Decorative Table Glass in the newest designs specially reduced.

200 doz. plain Carafe and Tops, full size, latest design, at **6½d.** each.

Early Morning Tea Sets on Red or Green Japanese Trays at
5/6 7/11 8/11 13/9 15/9 to 32/6

BEDROOM WARE

1,000 Toilet Services, 5 pieces, *as illustration*, sprays of roses, at the exceptional price of **6/11** per set.

Toilet Pails to match at **5/6** each.

250 Toilet Services, 5 pieces, plain white, **3/6** per set.

Toilet Pails to match, **2/6** each

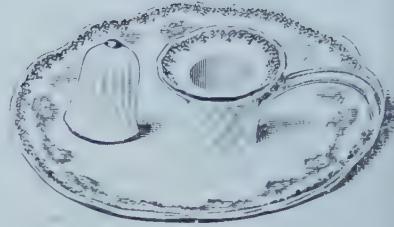
250 Toilet Sets, 5 pieces, in Pink and Green Prints, suitable for servants, at **3/6** per set.

A large quantity of Toilet Sets, 5 pieces, very strong, White and Gold, **7/6** per set.

Toilet Pails to match, **4/11** each.

ONE OF THE LARGEST COLLECTIONS OF TOILET SETS IN LONDON, EMBRACING THE VERY NEWEST DESIGNS AND SHADES AT SPECIALLY REDUCED PRICES.

500 Flat Bedroom Candlesticks, various designs, in gilt.
Usual price ... **1/0½**
Sale price ... **6½d.**



A choice selection of Art Pottery, Pots and Pedestals of elegant design, all reduced in price to clear.

50 doz. only Japanese Plates, of elegant design, dessert size.
Usual price **1/11½** each.
Sale price **10½d.** ...

Plain round, square, or oblong **Japanese Lacquer Trays**, best quality, at special prices.

Blue and White China Vases, Cups and Saucers, etc., at sale prices.

Art Coloured Umbrella Stands at **9/11, 11/9 & 16/9**

Decorative China Figures and Vases of every description at special clearance prices.



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The Department devoted to Electric Fittings will be found of special interest during the Sale—the reduced prices affording an exceptional opportunity of obtaining Electrical Fittings & Appliances

COUNTRY HOUSE LIGHTING

PERMANENT & TEMPORARY

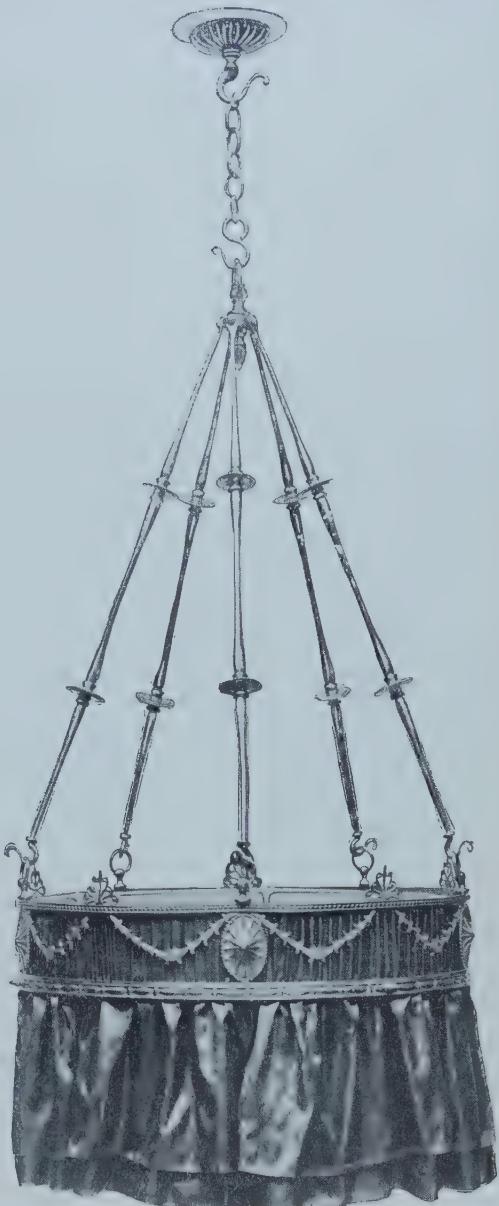
A special feature is made of Country House Heating and Lighting Installations. Temporary Installations for Festivals. Experts sent to advise, submit suggestions and estimates free of charge.



2-Light Electric Bracket, in the "Adam" style, designed for fitting with the new metal filament lamps, for use over a dressing table. Can also be made to rise and fall without spoiling the design.
Special sale price £2 5 0



3-Light Electric Fitting, in the "Flemish" style.
Special sale price £2 10 0



"Adam" style Pendant, suitable for dining room or boudoir, giving a very decorative effect when fitted with silk flounce. This fitting being of the "Corona" type, with a band open at the top, the room is well illuminated, as the light is reflected from the ceiling—a great improvement on the old type of conic shade.
Special sale price £6 1 6

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COLD STORAGE IS PRE-EMINENTLY THE BEST METHOD OF STORING FURS, VALUABLE GARMENTS TAPESTRIES, CURTAINS, ORIENTAL RUGS, AND ALL FABRICS LIABLE TO DAMAGE BY MOTH
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Exceptional Facilities are offered for all kinds of

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Estimates are submitted free, which include the taking down of all bedsteads, glasses, wardrobes, bookcases, &c., packing all china, glass, ornaments, wine, books, &c., supplying all necessary materials for carrying out the work in an efficient manner, conveying from house to house, including unpacking and re-fixing, by thoroughly experienced workmen, at a minimum cost

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SPECIAL LOCK-UP
CHAMBERS IF
DESIRED**

The Connoisseur

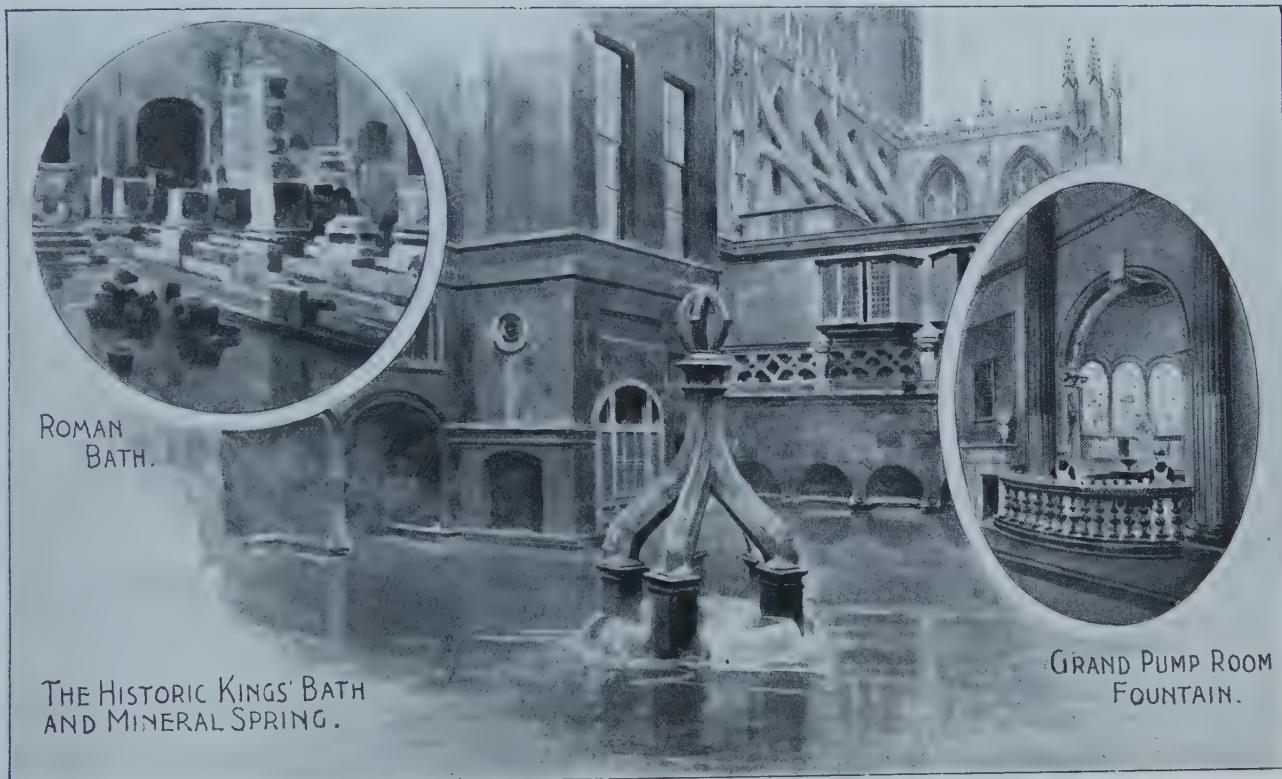
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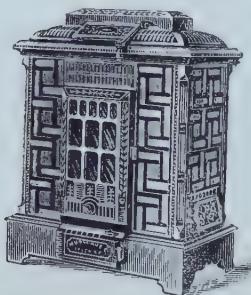
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Oriental.—A few fine Mugs, from 25/- to 60/-; Plates, 5/- to 30/-; Bowls, 10/- to 30/-.

Baxter Old Prints.—Fine and rare Prints always in stock.

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JOSEPH LYNCH, HAS A FINE COLLECTION OF
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Two Sheraton Sideboards; handsome old Dutch Bureau and upper part lined through with oak; handsome old Inlaid Marble Mantelpiece; Set of Cromwellian Armour.

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Speciality this month.—Splendid Upright Grand Piano forte by Broadwood Rosewood case, nearly new, full compass, check action, &c. Price 30 gns. Bargain.

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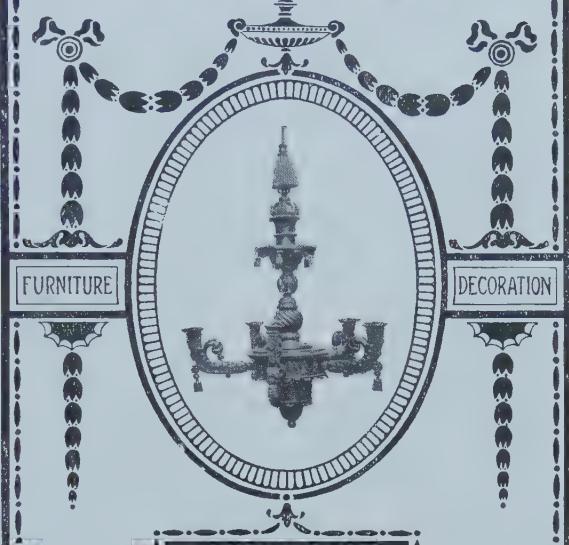
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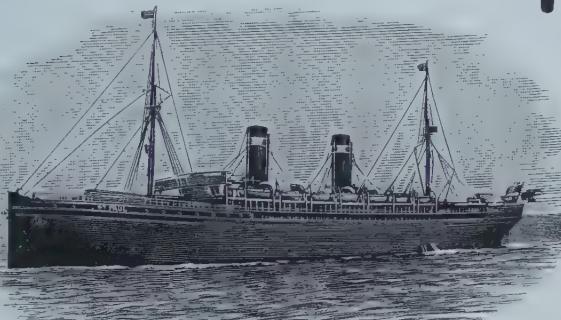
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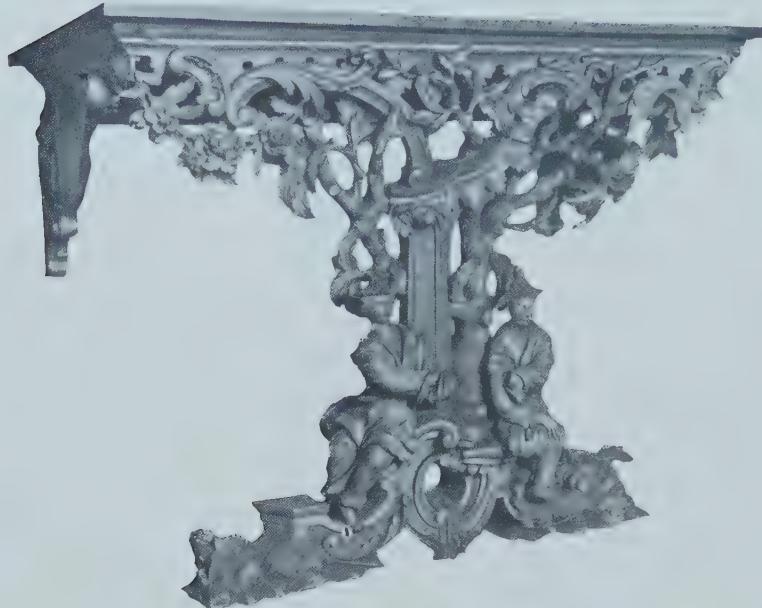
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PORTRAIT OF A SAVANT WITH A BUST OF HOMER

BY REMBRANDT

(*In the Collection of Mrs. Collis P. Huntington, New York*)



Mrs. Collis P. Huntington's Collection

AMONG the notable American art collections of recent growth, which are continually draining England and the Continent of Europe of their most precious art possessions, that of Mrs. Collis P. Huntington, at 2, East 57th Street, New York, is rapidly assuming formidable proportions. It is the object of this article to give a brief account of a vast addition in the shape of pictures by old masters and of objects of art that has recently been made to this collection — an addition so important and extensive that only passing reference can be made to the existing nucleus of Mrs. Huntington's collection.

This nucleus consists of a gathering of paintings, of which at least six may be considered as masterpieces that take high rank in the *œuvre* of their creators. Three of these belong to the English eighteenth century school, and two to the Dutch school, whilst the last is the famous

By J. Kirby Grant

large landscape with cattle by Troyon, which until recently was one of the principal items in the Alexander Young collection. Among the English pictures is one that enjoys a wide popularity, since art lovers have been familiarised with it through a mezzotint engraving by Samuel Cousins. It is the very beautiful portrait group, by Sir Thomas Lawrence, of the children of Mr. C. B. Calmady, better known under the title of

Nature, a canvas that belongs to the master's best period, before the work of his facile brush had degenerated into showy vulgarity.

A half-length portrait of a young girl in cream dress and with a large hat, by George Romney, though somewhat sketchy, is a picture of excellent quality. The third painting of the English group is a characteristic life size full length portrait of Lady de Smythe, by Sir Joshua Reynolds, from the collection of the



No. I.—YOUNG KOOIJMANZON VAN ABLASSERDAM

BY FRANS HALS



No. II.—PORTRAIT OF HENDRICKJE STOFFELS

BY REMBRANDT

Duchess of Montrose. Frans Hals, and that rarest of all the Dutch masters, Vermeer van Delft, are the chief champions of the Lowlands School in Mrs. Huntington's collection. The Frans Hals is a three-quarter length portrait of a man in black velvet with a large white collar. The Vermeer represents a young girl, dressed in a white blouse, and playing a guitar by a round table near a window. It is an unusually small picture for this master, and rather dark in tone; but

like all Vermeer's paintings, it is wonderfully subtle and astoundingly true in the rendering of values and of the light that filters through the window and plays around the figure and the objects in the interior.

Quite recently Mrs. Huntington's collection has gained new strength, and, indeed, has become one of historical importance, through an influx of priceless and unique works of art and craftsmanship from the great Rodolphe Kann collection. Though Mrs. Huntington's

Mrs. Collis P. Huntington's Collection



No. III.—PORTRAIT OF A LADY

BY FRANS HALS

choice fell upon the masterpieces of the French eighteenth century ébenistes rather than upon the paintings, the five examples of Netherlandish art which have been, or will shortly be, removed from the late Rodolphe Kann's house in Paris to Mrs. Huntington's New York mansion, are pieces of such importance and universal fame that their departure from the Old World will be regarded as a calamity by the students and art lovers in England and on the Continent of Europe.

First and foremost stands that wonderful portrait of a savant with his hand resting on a bust of Homer, which formerly, when in the collections of Sir Abraham Hume and Lord Brownlow, was known as a portrait of the Dutch poet, Pieter Cornelisz Hooft. But not only does the face bear no resemblance to authentic portraits of this poet, but the picture is dated 1653, which is several years after Hooft's death. Dr. Bode suggests that this picture is not a portrait of any

particular personage, but rather an ideal conception of the philosopher or student—a theory which is certainly justified by the serious concentration of the expression, the deep, penetrating, meditating look as of a person oblivious of the things of this world, and absorbed in abstract speculation. This noble conception, by its richness of colour and magnificent chiaroscuro, takes rank with the master's greatest creations. If this philosopher is more or less an abstraction, there can be no doubt as to the honestly straightforward portraiture of Mrs. Huntington's second Rembrandt—the bust of Hendrickje Stoffels, the second companion of the master's joys and sorrows. The buxom woman is here shown at the age of about thirty-five, the picture bearing the date 1660. As is so often the case with her country-women, the mature form of the body, especially of the plump neck, suggest a more matronly age than her fresh expression and vivacious brown eyes. The year when this portrait was painted must have been the turning point of Hendrickje's life, since the portraits painted of her between 1660 and her death three years later show unmistakeable signs of failing health and rapid ageing. The sketchy treatment of the accessories helps to accentuate the beautiful treatment of the head, which is extraordinarily alive in expression and luminous in quality.

Second to Rembrandt only among the Dutch masters of portraiture stands Frans Hals, of whose art Mrs. Huntington also secured two magnificent examples from the Kann collection, both dating from the beginning of the master's last period, when grey had become the dominant note of his palette; but before this tendency had degenerated into a heavy

dirty treatment of the shadows in the flesh tones. The first of the two, dated 1644, represents a middle-aged simple Dutch housewife, and is as remarkable for the sincere objective statement of her features, as for the superb handling of the textures of her dress, linen collar, and gloves. The other, which bears the date 1645, is a portrait of a smart, dandified young Dutch blood, Mynheer Kooijmanszoon van Ablasserdam, whose coat of arms appears in the background above the inscription *AETA SUÆ 26*. The flowing locks, the boldly modelled sensual features, the gold-embroidered coat, the fine linen sleeves, and the grey background are all combined in an exquisite harmony of colour, and painted with supreme breadth.

The fifth picture is a *Virgin and Child* of extraordinarily delicate execution by Rogier van der Weyden. The Virgin, dressed in a crimson robe under a dark-blue mantle, with a narrow gold trimming, holds the almost naked Child on a carpet; he plays with the gold clasps of a *Book of Hours*.

The bowed figure of the Virgin, who has red hair, and that of the Child are relieved against a stippled gold background. The picture was at one time in the Henry Willett collection at Brighton.

The furniture and objects of art which have passed from the Kann collection into the hands of Mrs. Huntington are almost without exception of the Louis XV. period, though a very beautiful marqueterie console (No. v.), designed by Cressent, dates from the days of the Regency. The console has four drawers disposed in two rows; these, and the side panels, are decorated with marqueterie composed of lozenges and small squares, and the top is of fine



No. IV.—VIRGIN AND CHILD

BY ROGIER VAN DER WEYDEN

6



No. V.—REGENCY CONSOLE

DESIGNED BY CRESSENT



No. VI.—LOUIS XV. DESK

MOUNTS BY CAFFIERI



No. VII.—LARGE REGENCY CONSOLE

DESIGNED BY JORO, *circa* 1720



No. VIII.—LOUIS XV. WRITING-TABLE

MOUNTS BY CAFFIERI



No. IX.—LOUIS XV. CHESS AND BACK-GAMMON TABLE

MOUNTS BY CAFFIERI



No. X.—LOUIS XV. COMMODE IN LACQUERED WOOD

MOUNTS BY CAFFIERI



No. XI.—LOUIS XV. WRITING TABLE

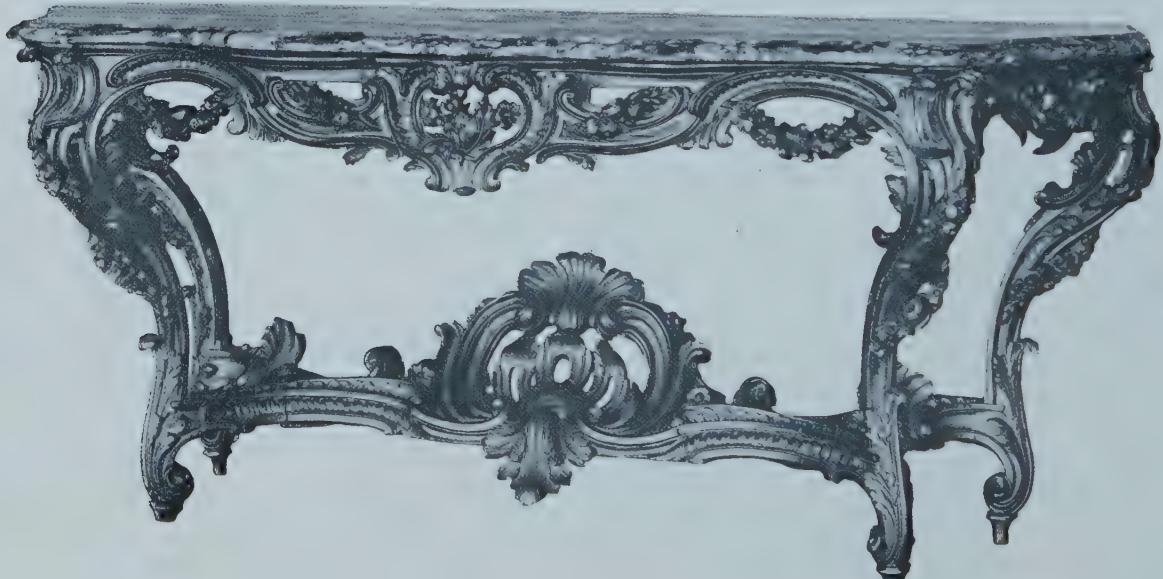
MOUNTS BY CAFFIERI

Ponazetto marble. The chased and gilt decoration of rocailles and foliage ornaments comprises four rounded handles, a key-hole with appliqué above, a tail-piece at the base, and sabots and appliqués of foliage and flowers on the legs.

Another Regency piece is a large console of open-work in carved and gilt wood, about 1720 (No. vii.). It is designed by J. Bernard Joro, a Sicilian, born about 1671, who was a pupil of Pierre Paget at Marseilles, and was appointed, in 1719, sculptor and

designer to the King at the Port of Toulon. He devoted himself almost exclusively to working on wood, and showed great ingenuity of invention. Many of his works are to be found at Toulon, Marseilles, and Aix; but few, if any, surpass in sumptuous richness the piece of which Mrs. Huntington is now the lucky owner. Joro died at Toulon suddenly, and still in all his vigour, on the 28th of January, 1731.

Of the Louis XV. pieces, the majority are adorned with chased and gilt bronze ornaments by Caffieri.



No. XII.—LOUIS XV. CONSOLE TABLE

DESIGNED BY J. C. DELAFOSSE



No. XIII.—LOUIS XV. FIRE-SCREEN



No. XIV.—LOUIS XV. SOFA, COVERED IN FLOWERED BROCADE

Quite exceptional for its elegance of outline, and for the delicate taste of its ornamentation and the chasing of the bronzes, is a Louis XV. desk in marqueterie of violet-wood, rose-wood, and satin-wood, decorated both inside and outside (No. vi.). It rests on four bent legs, and is formed of a flat top with a flap or lid hinged to it, under which is a writing-table fitted with three sunk pigeon-holes and six drawers. The elegant Caffieri bronze ornaments consist of moulded borders, appliqués, chutes, and sabots in flowers and rocailles. This desk, which was formerly in the d'Armaillé collection, is illustrated in Molinier's *Histoire des Arts appliqués à l'Industrie*.

No. viii. is another small Louis XV. writing-table in marqueterie of coloured wood, executed by a cabinet-maker who signed B.V.R.B., with chased and gilt bronze mounts by Caffieri, which also comes from the d'Armaillé collection. Historically interesting is a Louis XV. chess and back-gammon table in marqueterie by a maker who signed B.V.R.V., ornamented in bronze by Caffieri (No. ix.). It comes from the de Broglie family, and at one time belonged to Mme. du Barry, to whom it was probably given by Louis XV. The implements of the back-gammon game are said to be the same that were used by the King and his mistress.

A very beautiful piece is a Louis XV. commode in lacquered wood, enriched with bronze ornaments by Caffieri (No. x.). The slightly bulging front panel, which contains two drawers, is decorated with animated landscapes and figures in gold lacquer and colours on a black ground with inlaying in "burgan." The ormolu work consists of a large border running round both drawers, chased with shells, rocailles, and foliage, and two twisted branches forming handles, and falling gracefully over the front with their

last twigs nearly reaching the bottom of the panel. The end panels are similarly decorated with gold lacquer and colours on black ground.

The large Louis XV. writing table of veneered wood, and enriched with ormolu by Caffieri (No. xi.), occupies a prominent place in a painting by Jocqué exhibited at the Paris Salon of 1755 and described as a *Portrait of M. de Roissy, Receveur Général des Finances, appuyé sur une table, lisant et s'amusant de musique*. This portrait represents M. de Roissy in his study, seated on an armchair, with his arms resting on the table, and holding with both hands a book of official papers, from which he is reading. On his right is an open letter with the plainly legible address: "A Monsieur, Monsieur de Roissy, Receveur Général des Finances, à Paris." The date of the picture proves the table to have been made about the middle of the eighteenth century.

Jean-Charles Delafosse, architect to the King, was the designer of the magnificent large Louis XV. console table (No. xii.), in open woodwork, carved and gilt, which formed part of a suite of drawing-room furniture made by order of King Louis XV. and sent by him from Paris, as a wedding present,

on the occasion of a marriage in the De Mailhet family, who became through this alliance related to the donor. The table comes from the Château de Vachères, Commune de Présailles, near Le Monastier, in the Department of Haute-Loire. It was acquired by Rodolphe Kann from the Baron de Mailhet, the actual owner of the family château which was built in the sixteenth century.

The Louis XV. sofa (No. xiv.), in carved and gilt wood, dates from the first half of the eighteenth century, and is decorated with rocailles and foliage and rests on eight feet ornamented with



No. XV.—BRONZE BUST OF LOUIS XV.

BY LEMOYNE

Mrs. Collis P. Huntington's Collection

mouldings. It is covered with flowered brocade on a ground of cream damask. Its length is 5 ft. 7 in. No. xiii. illustrates a Louis XV. carved and gilt fire-screen, with a tapestry panel from the Royal Manufactory of the Gobelins, woven with a pastoral subject after a painting of the School of Boucher. The work was executed about the middle of the eighteenth century by Neilson, who was then overseer of the *basse-lisse* department of the Gobelins (1749), and subsequently became Director of the Royal Manufactory of Beauvais. The screen formed part of a suite of drawing-room furniture which came from an ancient family whose

château is situated in Normandy; but it was a binding condition of the sale, that neither the provenance, nor the name of the family, should be disclosed.

Though the pieces so far described and illustrated do not exhaust the list of *chef d'œuvres d'ébeniste* picked by Mrs. Huntington from among the Kann treasures, lack of space necessitates our passing on to the objects of art, among which a bronze bust of Louis XV., with deep brown patina, executed by Jean Baptiste Lemoyne in 1742, is one of the most important pieces. The King is represented in armour, with the ribbon of the Order of the Holy Ghost, and with a floating drapery negligently thrown over his right shoulder. The finely modelled head, which is slightly turned to the left, bears a haughty and dignified expression admirably rendered. The bust is inscribed "J. B. Lemoyne, 1742," and the casting is of the same epoch. In his portrait busts, Lemoyne



No. XVI.—CELADON EWER

MOUNTS BY CAFFIERI

masses of foliage and flowers which frame the dial. The crowning decoration is an eagle holding between its talons a bird.

Like this clock, the three other objects illustrated have received their gilt bronze setting by the skilled hands of Caffieri, whose name stands for all that is best in the decoration of the Louis XV. period. His is the ormolu work on a pair of Chinese porcelain ewers, in ancient grey celadon, in the shape of carp rising out of the water, the mountings being given the appropriate shape of shells and aquatic plants among other motifs (No. xvi.). His hands again have shaped the bases of the Old Dresden Lion and Lioness (No. xviii.), and of the two statuettes of the same dainty manufacture (No. xvii.). The exquisitely modelled Lion and Lioness, rare specimens of the famous Meissen works, are admirably poised and painted in natural colours. The realism of the treatment is remarkable

proves himself the worthy successor of Girardon and Coisevox, the great portraitists of the reign of Louis XIV.; and Mrs. Huntington's bust of Louis XV. is a thoroughly characteristic example of this heroic style.

We meet Caffieri's name again in connection with the chased and gilt ormolu work on the Louis XV. clock with works by Jean-Baptiste Baillon (No. xix.). The works are framed in a magnificent bronze structure resting on a base of large rocaille volutes forming the feet. Between these volutes, and standing against a shell ornament, is a cartouche surmounted by flowers, and from each side

spring the large



No. XVII.—OLD DRESDEN STATUETTES: "SIGHT" AND "TOUCH" MOUNTS BY CAFFIERI



No. XVIII.—OLD DRESDEN LION AND LIONESS MOUNTS BY CAFFIERI

Mrs. Collis P. Huntington's Collection

for a period more noted for its artificiality and studied elegance. The bases are designed with appropriate sobriety with curving rocaille-like mouldings and foliage, and are stamped with the mark of Caffieri, the "C" surmounted by a crown.

The two statuettes represent the senses of Sight and Touch in the form of two standing partly-draped figures. Sight, wearing a richly flowered mantle, lined with mauve, and fastened on her right shoulder, is represented looking through a lorgnette and holding a mirror; a keen-eyed eagle stands on her left.

Touch is shown as a woman with a foot on a tortoise, and carrying a parrot, which is biting her finger. The bases are formed of rocaille and foliage ornaments, and are stamped with the same mark as the Lion and Lioness.

The illustrations will help to give some idea of the magnificence of the formidable additions made recently to Mrs. Huntington's collection, though it is only right to state that these additions include many another object that is equally worthy of admiration, but could not be included in this description for want of space.



No. XIX.—LOUIS XV. CLOCK MOUNTS BY CAFFIERI

Pottery and Porcelain

Russian Porcelain

By Lucy Cazalet

THE manufacture of porcelain was not established in Russia before the middle of the eighteenth century, although pottery had been made in the country for centuries, and had been adapted to many and varied uses in the daily life of the people. Tiles, too, had been used, not only for the roofs, but also for the outside ornamentation of buildings, and for the huge stoves which were an absolute necessity in such a cold climate.

In the time of Peter the Great a great deal of china and Delft had been imported; but it was his daughter, the Empress Elizabeth, who conceived the idea of establishing an Imperial factory in imitation of that at Dresden.

For this purpose she sent a German potter named Hunger to search for suitable materials in different parts of Russia, and he found that the district of Gjel, which had long been famed for its potteries, could supply clay suitable for the manufacture of very superior hard paste. Workmen were engaged

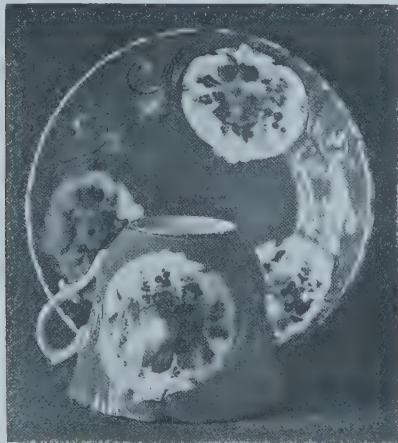
abroad, and the factory was built at St. Petersburg in 1745: its first productions dating from 1746.

During the reign of Elizabeth several private porcelain factories were started, such as Gardner's at Verbilki, and Volkoff's, though the exact whereabouts of the latter are unknown.

Once established, the manufacture of porcelain increased with marvellous rapidity, especially after the war of 1812, when there were at least thirty factories, and by the early seventies of last century their number had increased to seventy.

Since then the introduction of mechanical processes has caused many of the smaller factories to be shut down or absorbed by larger firms, such as the M. S. Kuznetsoff Co. (with which Gardner, Auerbach, and several other large firms have been incorporated), which supplies about two-thirds of all the pottery and porcelain produced in Russia.

From an artistic point of view Russian porcelain has not advanced in equal measure, and modern



BRIGHT APPLE-GREEN CUP AND SAUCER, DECORATED WITH GOLD SCROLLS AND BOUQUETS OF FLOWERS IN COLOURS, BY VAGIN
HEIGHT, 2½ IN.



CUP AND SAUCER OF POPOFF "TEA-HOUSE" CHINA
BOUQUETS IN NATURAL COLOURS ON WHITE, WITH ROYAL BLUE BORDER
HEIGHT, 2 IN.

Russian Porcelain

articles cannot compare with the earlier work of the Imperial factory, Gardner, or Popoff. This is, no doubt, greatly due to wholesale production, whereas in the old days even small and comparatively



COFFEE POT, PROBABLY BY SABANIN, WHITE WITH PURPLE LUSTRE ORNAMENTATION HEIGHT, 9 IN.

unimportant factories turned out very artistic and highly-finished articles.

Russian porcelain, especially that of the older makers, is well known to collectors; but it has hitherto not attracted attention from the general



PEASANT FIGURE BY GARDNER HEIGHT, 6 IN.

public, probably because it has no very marked features of its own, and differs little from other continental porcelain. The paste is very hard, sometimes of a rather blueish tint, and the style of decoration is usually typical of the prevailing European style of the period.

Catherine the Great was much interested in the welfare of the Imperial factory, and in the early years of her reign it was enlarged, and obtained an annual grant from the Imperial Treasury and many privileges, which it enjoys to the present day.

It originally executed private orders, as well as supplying the needs of the Court, but its productions are now reserved

exclusively for use in the imperial palaces, presentations, etc., and articles damaged in the firing, or otherwise imperfect, are always destroyed. Early pieces made in Elizabeth's reign are very rare and command high prices. There is a beautiful plate in the collection of Mr. Stchukin in Moscow decorated with a graduated network of pink roses on a white ground.

The porcelain of the reigns of Catherine II. and Paul I. is comparatively common (except large ornamental pieces), and in design resembles Dresden of the Marcolini period, being usually decorated with large detached bouquets of tulips and other flowers.

The edges of plates and dishes often have an embossed basket pattern, and the knobs of soup tureens are shaped like lemons, pears, etc.

In 1798 a branch establishment was started in Gatchina for the production of richly-painted pieces. Views of different imperial palaces and public buildings and copies of celebrated pictures were quite a feature of this decoration. In 1800 the Gatchina

studios were removed to the premises of the St. Petersburg factory. In 1817, Sweibach, an artist from Sèvres, was called to St. Petersburg to superintend the painting and modelling departments, and French



TOY TEAPOT BY GARDNER, WHITE WITH GOLD SCROLLS AND FLOWERS IN HIGH RELIEF IN NATURAL COLOURS HEIGHT, 2 IN.



POPOFF INKSTAND, PALE BLUE WITH BOUQUETS AND WHITE RESERVES, AND DARK GREEN FEET. THE LID FORMS A RECEPTACLE FOR SAND HEIGHT, 4 IN.

The Connoisseur

porcelain of the Louis XIV.-Louis XVI. periods was freely imitated.

At a later date again artists from Sèvres and

crown, or surrounded by a wreath of laurels. In the eighteenth century a rough hand-drawn mark of two crossed anchors, surmounted by a crown and



GARDNER CUP IN WORCESTER STYLE, WHITE GROUND, WITH FLOWERS AND BIRDS AND
GILT HANDLES AND BORDERS HEIGHT, $5\frac{1}{2}$ IN.

Dresden were employed to train the native artists, many of whom attained considerable eminence.

The most flourishing period of the Imperial factory was during the reign of Nicholas I. Under Alexander II. an attempt was made to introduce the Russian style of decoration, but this was not an artistic success, and the factory declined somewhat during the second half of the nineteenth century. Since then the introduction of all the latest improvements has again brought the Imperial factory to a high standard of excellence.



The earliest marks were an Imperial eagle either printed in black or impressed, and the same pieces generally bear a small anchor and circle or a circle and dot. The latter is supposed to indicate the reign of Peter III.



Since Catherine II. the marks have been the initial of the reigning monarch surmounted by a

with the date added, was sometimes used. The

of Catherine II. also sometimes had the letters



added in red. Some authorities state that this meant that the pieces were made by Paul Kornilloff for the Court, but this is an error, as the letters stood for "Pridvornaya Kontora," the office of the Imperial household.

The most celebrated porcelain factory in Russia was founded by Francis Gardner, an Englishman, probably about 1754 or 1756, at Virbilki, where it exists to this day under the name of the Kuznetsov Company. "Old Gardner" ranks among the best European porcelain, and is very valuable. Of this there are some very fine specimens in the collection of Mrs. Mirrieles.

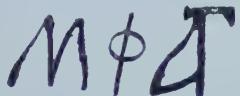
Catherine II. had a complete table and dessert service of it made for each of the Russian orders of knighthood, painted and decorated with the insignia of the order.

Gardner and his successors manufactured all kinds of table and ornamental porcelain. His earlier groups and figures were glazed, but at a later date he made biscuit groups illustrating peasant life. These are very

Russian Porcelain

typical, and their modelling, detail, and colouring are excellent. Other examples of Gardner's work are the rich gilding on a dark blue ground, which belongs to the second quarter of the nineteenth century, and the delicate flowers in high relief on a white ground, which came in rather later.

The marks on Gardner porcelain vary very much at different periods. The first used was the letters



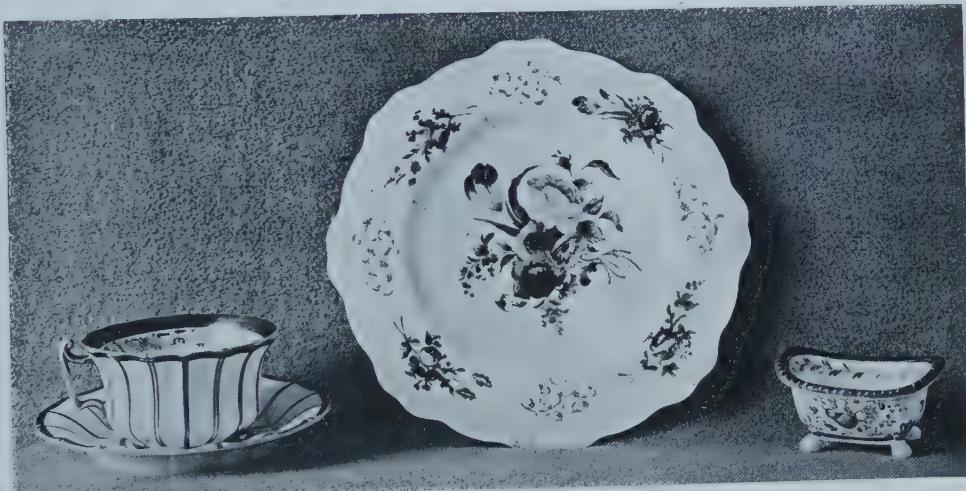
or the letter **F** or **G** impressed or in blue.

From about 1777 to 1800 "G's"



TEA CADDY BY KOUDINOFF BROS.,
SHOWING THE BIRD DESIGN
HEIGHT, 6 IN.

factory in Central Russia was that founded in Gorbunoff about 1806 by Charles Milly, and later acquired by Popoff, which produced the very characteristic so-called "Tea House" porcelain. Russians are essentially a tea-loving people, and these tea sets, or the remains of them, are very easily met with. They are usually of some rich colouring in sky blue, turquoise, green, sea green, pink, or chocolate, enriched with scrolls of gilding and variously shaped medallions of white, on which are handsome bouquets of flowers in natural tints. Gilt services, painted with borders



"RAFAËLIDA" CUP, BY POPOFF
WITH GOLD FLUTINGS
HEIGHT, 2½ IN.

POPOFF PLATE, IN IMITATION
OF DRESDEN
9 IN. DIAMETER

POPOFF SALT-CELLAR, WITH
GOLD RIM AND FLOWERS IN
COLOURS ON WHITE GROUND
HEIGHT, 2½ IN.

of various kinds in blue were used, and imitations of the Dresden swords are also found on pieces which are undoubtedly Gardner. After 1800 the "G" became more like a pothook, and was often accompanied by two or three dots, and later the impressed name "Gardner," in either English or Russian, and with or without the impressed arms of Moscow, was used, while still later printed name labels of various shapes, in either green or red, were adopted.

Next to Gardner the best known



POPOFF SUGAR BASIN, BRIGHT GOLD
WITH BORDER OF BRIGHTLY COLOURED
FLOWERS
HEIGHT, 5 IN.

and bouquets of bright flowers, were also made. The gilding is very soft and handsome, but not at all durable, and on pieces which have been much used it is occasionally impossible to trace the design in mat. Plaques for furniture were made in imitation of Louis XV. designs, sometimes painted with Boucher cupids and usually with sky or turquoise borders. A very pretty idea was the introduction of lithophanic bottoms to tea cups, which, as the cup was drained in drinking,

showed the design against the light, as if painted *en grisaille*. Copies of the adoring cherubs under the Sixtine Madonna were a favourite design for these ornamental cup bottoms, and the cups were familiarly termed Rafaëlidas. Popoff also made peasant groups, but they are generally glazed. The mark on Popoff's porcelain, which varied very slightly during the sixty-five years the factory existed, was the monogram



in blue or impressed, but it was sometimes in French,



and some authorities give the name "Popove" in full. The monogram was rarely printed in black, and sometimes a sort of grille was added to it.

Kornilloff Bros. started a factory in St. Petersburg in 1835, which soon became famous, especially for the excellence of its designs, which were specially drawn for the factory by the best artists. It still flourishes, and the mark is the name printed in red.

Prince Yusupoff owned a small but very perfect factory at Archangelskoe, near Moscow, for the manufacture of porcelain for the exclusive use of his household, and for presentations to his friends. The artists and the clay were brought from Sèvres,

and this porcelain is very much prized—there is a tête-a-tête service of it in the Anichkoff Palace, St. Petersburg. It is usually marked "Archangelskoe" and dated, and portraits of celebrities, scenes from the campaign of 1812, views, armorial bearings, and flowers with their names in French, were among the designs used for the painting.

Other important factories were those of Miklashevsky, Safronoff, Terihoff Bros., Auerbach, the State Factory at Kieff, Dounashoff, Novii Bros., Sabanin, Goulin, Koudinoff Bros. (who produced a very quaint design of birds and butterflies on a blueish white ground parsemé with blue and gold dots), and Kuznetsoff's at Novo-Haritonovo, and later at Doulevo. The latter became the parent factory of the present M. S. Kuznetsoff Co., for the Kuznetsoffs were a family of potters, and as their affairs prospered they went on opening new factories all over the country, or buying up existing ones, until a few years ago they were all merged into one company.

In most cases the marks on Russian porcelain are either the name or the initial of the manufacturer, but as several extra letters exist in the Russian alphabet and others interchange their meaning, it is very easy to mistake the inscriptions.

A well-known collection of Russian porcelain is that of Mrs. Sackville-West.



GARDNER CUP AND SAUCER IN DEEP BLUE, WITH BRIGHT AND
DULL GILDING DATED 1829 HEIGHT, 3 $\frac{3}{4}$ IN.



DEDIE A

Dessin par J. B. Huet Peintre du Roi.

M^e HUET

En un très humble et très obéissant Serviteur Demartheau.

PORTRAIT OF MADAME HUET

ENGRAVED BY DEMARTEAU

AFTER J. B. HUET



The City of Bath. Written and Illustrated by Leonard Willoughby

IT is highly probable that no city or town in the West of England can lay claim to more ancient history than Bath. And its history is as interesting as it is ancient. Historians in the past have had a never-failing store to draw upon for their local legends and facts, with the result that the history of Bath is voluminous and highly instructive. So much is there to say regarding Bath itself, that I feel I must necessarily confine myself strictly to only giving some sort of idea of the possessions contained within the Guildhall, Pump Room, and Abbey, if my article is to be kept within reasonable bounds.

It is not necessary to describe the geographical position of Bath, or to say how it is picturesquely fringed by the banks of the serpentine Avon, and surrounded by high sheltering hills. Even those who have travelled to the West of England, merely passing through Bath, must have been struck with its appearance and situation, as it burst suddenly into

view from the railway—for it lies, as it were, in a huge basin. Whether its history is generally known—*i.e.*, its very earliest history—I cannot, of course, say. Americans probably know it by heart, for I find these cheery visitors generally know far more about our own ancient towns than we ourselves ever dream of. It is quite possible, however, that the later history is better known—I mean the period when Bath was in the zenith of its fame as a fashionable resort. These were famous days, when Chatham, Pitt, Burke, Nelson, and Wolfe came to repair their constitutions, and when artists like Gainsborough, Lawrence and Macrise flourished and were familiar characters in the city. Both Quinn and Mrs. Siddons, and great thinkers like Berkeley and Butler; William Smith, the father of English geology; poets and men of letters, like Pope, Warburton, Fielding, Sheridan, Southey, Jane Austen, Savage Landor, Lytton and Dickens; leaders of rank like Chesterfield,



THE SOUTH-EAST PROSPECT OF THE CITY OF BATH

FROM AN OLD ENGRAVING



RICHARD CŒUR DE LION'S CHARTER, 1189

and exquisites of the type of Beau Nash, all for generations loved their Bath, and never failed to come for its waters and help to swell the fashionable throng.

As some of the treasures of the Corporation belong to the earlier days—the time of the Roman occupation—as well also as the later period, when Beau Nash reigned supreme, I must very briefly give a skeleton outline of both periods. This I think may add to the interest of the treasures, of some of which I will also give illustrations. These treasures, which include Roman relics, charters, MSS., seals, regalia, plate, pictures and furniture, are now happily duly appreciated and carefully preserved and guarded by the authorities. Had only this appreciation existed one hundred and fifty years ago, it is more than possible the Corporation would have had many more treasures in their keeping to-day. But apathy, or a failure to appreciate and value the good things in their mids, or—shall I say—a slight mistiness on the part of many as to the real construing

of *meum* and *tuum*—was responsible for many remarkable disappearances of city property. Be this as it may, endless valuables mysteriously vanished, which from time to time have been discovered in the possession of private individuals. Even the Sword of State disappeared for many a long year, only to come to light bricked up—so it is said—in a cottage at Swanswick, a village some miles distant. Beautiful old furniture—Chippendale, Sheraton and Hepplewhite—once filled the Guildhall and public rooms, and though some of it is still there, much was taken and more destroyed in political fights, which at one time were fierce and frequent in Bath.

But I must now hark back for a moment—just thirty-five centuries—and get on the line of those who first discovered the importance of the wonderful springs which since then have made Bath the important and well-known Spa it now is. Most people enjoy legends, whether they be true or otherwise, so I will commence by giving the old hackneyed one concerning that famous King Bladud, whose name and effigy in stone to this day are preserved in Bath. The story has been handed down by Geoffrey of Monmouth, and by Warner, a Bath historian, and others. This Bladud was the heir-apparent of Lord Hudibras, who swayed the sceptre of Britain 3,500 years ago. Prince Bladud was much beloved, and

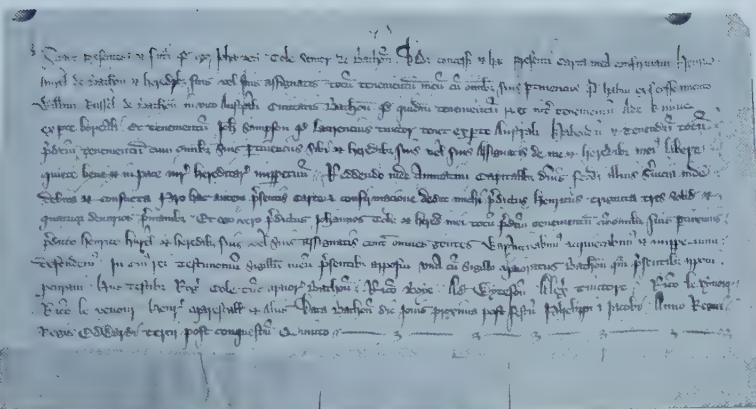


BRONZE HEAD OF MINERVA IN PUMP ROOM

The City of Bath

great expectations were formed as to his future. Unfortunately this amiable person became a leper, and caused the courtiers to prevail upon his father to banish him, lest he should contaminate others with this horrible malady. He was, therefore, dismissed with great sorrow, and the Queen gave him a ring by which he might make himself known, should he get rid of the disease.

Shut out from society, he was reduced to seeking the humblest employment where he could. Reaching the village of Keynsham, some six miles from Bath, he was given some work by a man who dealt largely in pigs. His work was to look after them; but he soon discovered that he had communicated his disorder to the herd. Dreading his employer's displeasure, he asked leave to drive his charge to the opposite side of the river, stating that the acorns were finest there. Bladud's request was granted. He passed the river at a shallow—since called Swineford—and drove his pigs to the hills on the north side of Bath. At this time the health-dispensing springs at this place stole unknown through the valley. The pigs, however, in some remarkable way of their own discovered the treasure, and anxious to rid themselves of the disease, quitted their keeper, rushed down the hill, and plunged into the muddy morass below. For long did Bladud endeavour to entice them away, and eventually succeeded, when he penned them and proceeded to wash off them the mud and filth. To his surprise he then found that many of the animals had already begun to show signs of a cure. Thinking that if these waters could cure pigs, it might also cure his disease, he bathed in the same place, and to his delight was soon



CHARTER WITH SEALS IN USE IN 1319



SEALS IN USE SINCE 1770

completely rid of his leprosy. Returning to Court he was received with rapture, and then at once set to work to have the springs cleaned, baths erected, and a splendid city built on the spot. Here he lived and reigned for

many years, only to lose his life when foolishly attempting to fly, having put on a pair of wings and sprung from the pinnacle of the temple, which he had founded to Minerva.

Bath was not known by that name till later; originally, according to antiquarians, it was called Aquæ Solis. However, there is an idea that "Waters of the Sun" was not the name originally intended, but that the word "Sul" and not "Sol" was used, and that this was part of the name of deæ Sul-Minerva—a divinity. At any rate Solis represents the word Sul—a local and sacred name which these waters owned before ever a Roman bathed in them.

Many of the remains of the baths erected in the first century by the Romans have fortunately been discovered, and these are to-day

preserved in the city. The first discovery was made in 1754, but a century elapsed before the excavation was continued. In 1882 the late city architect, Mayor Davis, unearthed, in the most masterly way, beneath shops and dwelling-houses, the great baths and remains of beautiful buildings erected by the Romans. Amongst the many extremely interesting relics discovered was the bronze head of Minerva, the patroness of the Romans. This head is quite unique. She had among her attributes the "stirring of men to active life, the wakening cock, and the trumpet sounding the reveille," which was sacred to her, while she was also the goddess of medicine. After the departure of the Romans in 410,

The Connoisseur

Sul-Minerva was no longer held in respect, while the name of the city was abbreviated into Aquæ. Subsequently it took the form of Ake, and then to Akeman—the word “man” signifying a place. Later on the Saxons called it Akemanceaster, which they found rather a mouthful, and so altered it to Hot Bathum—Hot Baths. The Saxons played havoc with the city, ruining the beautiful baths and temples, and leaving it a desolate heap of ashes. And thus were the foundations of the famous buildings hidden from sight, until unearthed some 1,300 years later, at least ten feet and more beneath the present level. And here I must leave the history prior to the Conquest, and turn to many years later, when Bath obtained its first charter. During Saxon times the Governor or President of the popular assemblies or tun moot (town meeting) was called a Grieve, which corresponded with the position of Mayor. There were no palatial town or guildhalls in those early days filled with Council Chambers, pictures, plate, and treasures such as we find to-day. Neither were there gorgeously liveried sword and mace bearers. The meetings then were held in primitive fashion in an open space, and the freemen were summoned from their work by the clanging of a bell suspended from some great outspreading tree. Under this tree the freemen held their moot or meeting, while a clerk would keep a record of their decisions. Disputes were then and there settled, and taxes collected. From those early days down to the present, Bath has had without interruption its Grieve, or as we now call it Mayor, and for a thousand years exactly a municipal government of its own. As regards the municipal records of Bath I am indebted for my information to Messrs. Austen J. King and B. H. Watts's valuable book on this subject.

Richard Cœur de Lion on his accession sold everything which he as King could sell. Demesne

lands of the Crown, honours, and offices were offered right and left for sale, while liberties and franchises were hawked about everywhere.

The citizens of Winchester were the first to obtain a charter in 1189, but Bath, determined not to be behind-hand, obtained one a few months later. I give an illustration of the original charter. It was dated from Dover, and four days later Richard sailed for Normandy. When he returned from his captivity in Austria, he was greatly in want of money,

and so, remembering the harvest he had reaped from the sealing of charters, resolved to obtain more money in this way. Taking the seal from his Chancellor, and giving out that it had been lost when the vice-Chancellor fell into the sea off Cyprus, he had a new one made. He then announced that all who had charters must bring them in to be re-sealed, and that no charter with the old seal should be reputed valid. Bath's charter was not re-sealed, and the illustration shows the original seal of 1189, which is doubly interesting, and which bears only the one lion, whilst the second one



MAYOR'S COLLAR AND BADGE

ENAMELLED GOLD

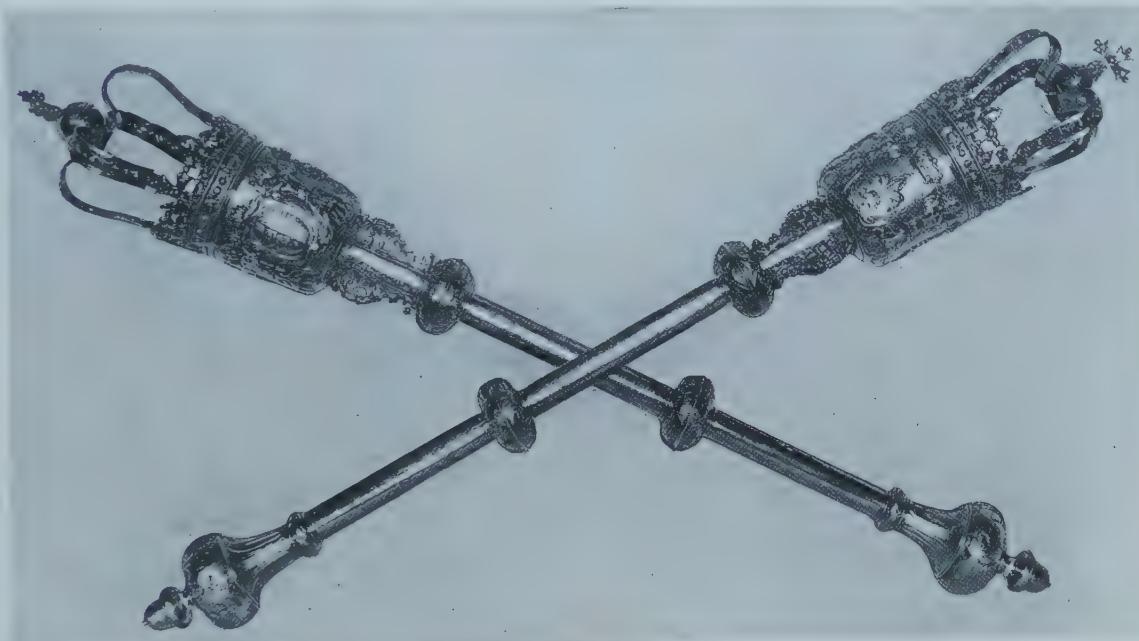
had three lions passant guardant. Richard is the first King whose shield has any sign of armorial bearings.

The original seal of the city of Bath has long since disappeared, though the seal in use to-day is exactly the same as the one in use in 1346. Sealing in early days was a very important part of a transaction, as when writing was a rare accomplishment, and few could even sign their names, sealing took the place of signatures. The Mayors of Bath have had for centuries a seal denoting their office, and I give an illustration of the one in use in 1319, and also of the present one which dates back to 1770. The various charters, commissions, letter patent, pardons, writs, and mandates granted from time to time are both curious and interesting, and afford ample matter for an article by themselves. The other

The City of Bath

documents, and old accounts, are equally instructive and most amusing, and my only regret is that I am forced to pass them over for want of space. From time to time Kings, Queens, and Princes, and the highest aristocracy have visited Bath, and going back to Saxon days, King Edgar was crowned at Bath Abbey. The history of Bath from Edgar's time down to the eighteenth century is somewhat lugubrious reading, for in the days of Rufus the city was sacked and burnt. After this it was sold for 500 marks to William II.'s physician and chaplain, John de Villula, a native of Tours. He became Bishop of Bath and

Mayor was annually elected, and presided over the assemblies, receiving a stipend for his services varying from £16 to £40. He also obtained certain perquisites, such as fees payable by one freeman admitted during his year of office, and presents made to him by visitors as a return for the complimentary gifts made by him out of the municipal funds. In 1776 this building was removed, and a new Guildhall built in Georgian style. This was again added to in 1894, and in 1900, so that to-day the whole block is known as the Municipal Buildings. It is a magnificent pile, and worthy of this fine city. Within its walls are



BATH MACES OF SILVER-GILT

Wells, and owned, in addition to the city, the Abbey and Mint. This good man did much for the citizens, for he not only rebuilt the Abbey and restored the citizen's houses which had been razed to the ground, but he practically rebuilt a new city out of the ashes of the old. For long were the successive bishops practically Kings of Bath, until one Savaric—a foreigner—exchanged Bath for Glastonbury with Richard Cœur de Lion. And being once again Crown property, it again fell into decay.

In the time of Elizabeth, the Guildhall, which was built in 1569 at a cost of £194 17s. 3d., stood in the High Street. It consisted of a chamber, supported on columns, with some accommodation for a market below. From this chamber the whole government of the city proceeded. The legislation was vested in a Mayor, supported by a college of Aldermen, and a council of twenty members. The

contained many of the treasures belonging to the Corporation.

First of all, there are the regalia, which consist of the Mayor's chain and badge of office, the maces, the sword of state, and some old staves. The Mayor's chain of gold is very handsome, the portcullis and the rose of England being the prominent features in the design. It was presented during Mr. Dowding's mayoralty in 1850. The rose on the collar is of red enamel, while the badge contains in gold the city arms and supporters, exquisitely chased in high relief, and placed on a field argent within an enamelled band of garter blue. On this garter the legend, "Diplomatice regio Elizabetha Regnante MDXC.", is damascened in gold letters. Curiously enough the Mayoress also wears a collar, but this consists of a number of gold plates attached to a ribbon, which is worn across the breast, and on them are inscribed

the names of the various holders of it. The maces of the city are of great interest, and are said to be almost unique as regards date and workmanship. They were made in 1708, but the general character of the design is earlier, and they were evidently a reproduction on a larger scale of more ancient maces. Under date 1631 in the roll of receipts of the Corporation is the following: "Paid the goldsmith in part towards newe maces £10," and in 1632, "Paid more for the newe maces £1 16s." Under date 1666, "Paid to Mr. George Reeves for altering the maces £16 12s., and for newe cases 4s. 6d."

This charge of £16 12s. is probably for the removal of the arms of the Commonwealth, and the substitution of that of the King, and the addition of what are called the arches to the coronet at the top, absent in all original early maces. Under date 1708 is the following entry, which relates to the present maces: "Whether the two maces now carried by the two Sergeants before the Mayor shall be exchanged for a better pair. Yes (24 votes). Agreed the sum of sixty pounds and the old maces shall be given in exchange for the new ones."

I am informed that the old maces are now supposed to be at Stratford-on-Avon, though personally I cannot vouch for this. The present maces bear the following marks: Figure of Britannia, lion's head erased, letter N (Court hand), maker's mark "P. Y.", with crown and cinquefoil above. These marks are repeated on the coronet and every part, and give the date 1708, and the maker's name as that of Benjamin Pyne—a celebrated firm of that date. About the year 1837 a wave of economy was passing over the land, and one or two Corporations sold their maces and treasures. Amongst these towns were Boston and Leicester. At a council meeting at Bath, held



STAVES CARRIED IN PROCESSION IN FRONT OF MAYOR

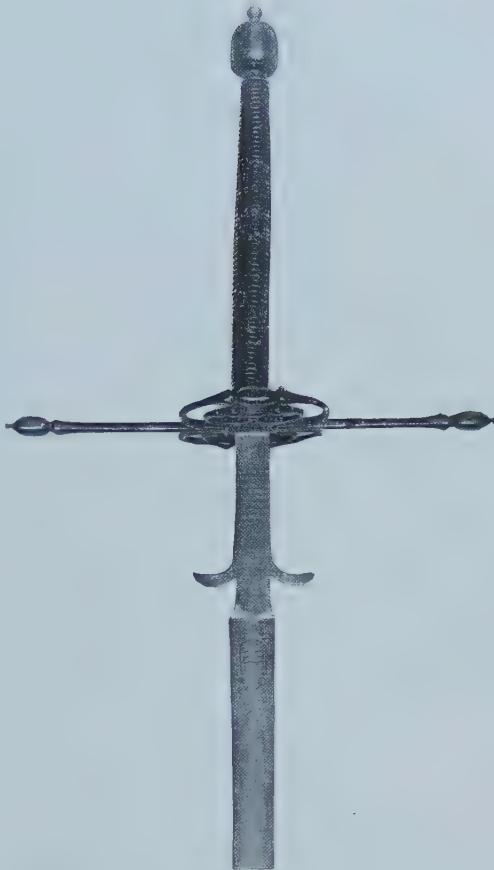
November 10th, 1836, a discussion arose as to whether the loving cup and maces should be sold. It was then supposed that they would not produce £50! Happily the question was negatived, it being contended that "they were not baubles, but emblems of authority." The Boston maces, dated 1682 and 1727 respectively, and weighing 32 ozs., fetched £940 at Christie's. This gives some idea of the value of these old maces to-day. The right to carry maces of gold or silver was granted to London by Edward III. A distinction has been drawn between a right to use maces of

copper and that of carrying gold or silver. The mace was probably a more ornate form of club or wand by executors of legal process. As will be seen from the illustration, the Bath maces are magnificent specimens, and bear the Royal Arms, as well as the Bath Arms, and other devices such as the rose, fleur-de-lis, harp, etc., with Royal Crown above in repoussé on the bowl. As regards the Arms of Bath, this is a point on which there has been much controversy, and even to-day doubt exists as to what they should be.

In 1888 a new design appears to have been substituted in the place of the old time-honoured one; but it was not adopted, as the Heralds' College were entirely in support of the old design. This was "an embattled wall with two wavy bars above (representing water) intersected by an upright sword." The Herald's Visitation, 1623, describes them "per fesse crenelle gules and water proper, over all a sword in pale proper, the pommel and key, or." The Arms of Bath having a sword blazoned implies the existence of a sword for processional purposes in the Corporation regalia. Many ancient corporations have similar swords. The original sword to which reference is made is unhappily, and most

The City of Bath

improperly, no longer in the possession of the Corporation, but is now held by the authorities at Oriel College, Oxford. The present sword is only a replica of this very fine specimen of Zweihander originally used in the infantry of Switzerland, and was not introduced into England until the reign of Edward IV. As a rule they were used as processional swords; but when used in battle the swordsmen grasped with one hand the hilt just behind the quillon or cross-guard, and the pommel or ball with the other. It measures 5 ft. 4 in., of which 1 ft. 5 in. is the hilt, covered with ribbed leather. The quillon is finely wrought in steel 1 ft. 6½ in. in total width, with a quadruple curvilinear guard. The first part of the blade is 7 in. long with a spur on each side, making it 4½ in. wide. The blade is sharp on both sides,



SWORD OF STATE, 1523

1 $\frac{7}{8}$ in. wide, but with rather a curved point. The arms of the city are on the blade, and the date 1523; also "Puqua pro Patria"—a motto which applies to the general loyalty of the City and County of Somerset to the Tudors in the reigns of Henry VII. and Henry VIII. It is known that the sword was at one time in the custody of the Recorder, William Prynne, who lived at Swanswick. During the reign of Charles I. he suffered great indignities, and was not only fined, but also mutilated, and in 1645 he was deprived of the Recordership. It is thought that when he was again made Recorder in 1661, and M.P. for Bath, he did not return the sword. However, no one seems to have troubled their heads as to its whereabouts, and years after, in 1870, a tenant of Prynne's old house at Swanswick discovered the



CHRISTOPHER ANSTEY

BY WILLIAM HOARE (?)



BEAU NASH

BY WILLIAM HOARE



CHIPPENDALE CHAIRS IN MAYOR'S PARLOUR



CHIPPENDALE SEATS IN PUMP ROOM

The City of Bath

sword, which he returned to the Corporation. It was promptly claimed by the authorities of Oriel College as having been found on their property ; I should have thought its return to its original owners more dignified, and only an act of courtesy. The sword now used by the Corporation was presented by Mr. Dickinson, and is an exact replica of the old one now at Oriel College; but alas! it is not the original.

The Corporation own a fair number of pictures. The most important of them are in the magnificent



DR. JOHN HALES

ARTIST UNKNOWN

Banqueting Hall and Committee Room No. 1. Others are in the Council Chamber, Mayor's Parlour, and on the Staircase. In the first-mentioned room, which measures some 80 by 40 feet, and 40 feet in height, and contains three superb crystal chandeliers, erected in 1761, the best pictures are by Reynolds. These are full-size portraits of George III., in coronation robes, and Queen Charlotte. Both of these works are heavily insured, and were presented to the Corporation by Mr. G. Alcock in 1830. Other



GILT SILVER

PRESENTED TO CORPORATION BY PRINCE OF WALES, 1739

The Connoisseur

pictures here are by J. Davidson of H.R.H. Frederick Louis Prince of Wales, eldest son of George II., and H.R.H. Augusta Princess of Wales, daughter of Frederick II., Duke of Saxe-Coburg-Gotha. These were presented to the city by the Prince himself. Two notable citizens are also represented—Ralph Allen and Christopher Anstey—both fine works, the latter by Wm. Hoare, while additional portraits of King George III. and Queen Charlotte by Allen Ramsey occupy the walls at the south end. These and one of Field-Marshal Wade, M.P. for Bath 1722-1748, and one time Commander-in-Chief of Scotland, by Van Diest, complete the pictures in this room. As regards Ralph Allen, this distinguished man was of humble origin—the son of a Cornish innkeeper. He became a clerk in the Bath post office, and gained the favour of Marshal Wade, who was sent in command of two regiments of dragoons when the rebellion broke out, by revealing to him details of an intended Jacobite rising, he having examined some suspicious-looking letters, for Bath was strongly Jacobite. For this he was made postmaster of Bath, and by his postal reforms amassed a fortune, and married a natural daughter of the Marshal's. Having noticed the inconvenience of the postal system, he devised a scheme of cross-posts for England and Wales, and farmed them himself, making out of it £12,000 a year. He thus became a very important personage, and was known as the "Man of Bath." It was he who made Bath stone popular for buildings, and his mansion at Prior Park, where he largely entertained the first in the land, was built in order to show of what fine material the stone was. It was of Allen that Pope wrote the lines :

"Let humble Allen, with an awkward shame,
Do good by stealth, and blush to find it fame."



GILT CUP PRESENTED TO THE CORPORATION BY THE PRINCE OF WALES, 1739

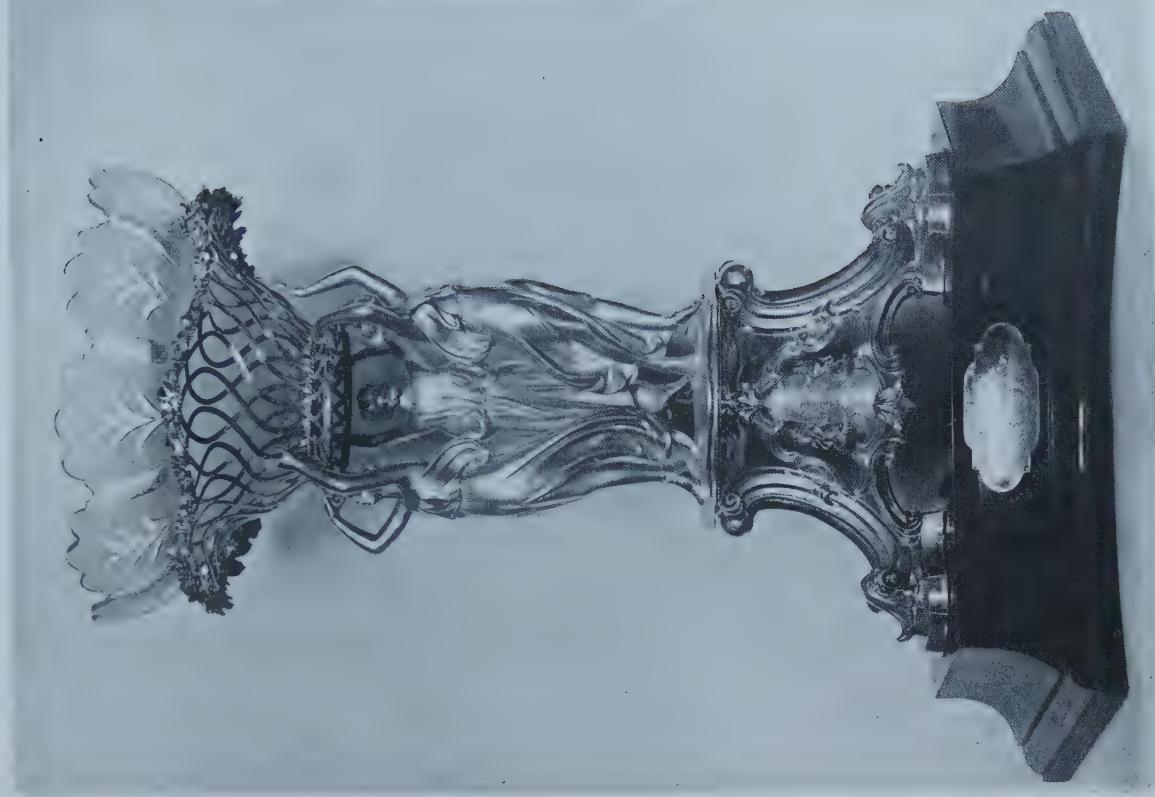
Christopher Anstey was principally famous for his *New Bath Guide*—a collection of satires in rhyme, which were very popular, and made a great sensation at the time.

The pictures in the beautiful Council Chamber are mostly of previous Mayors, Town Clerks, and Recorders. These are nearly all works by Jan Van Diest, and form part of some thirty-two portraits

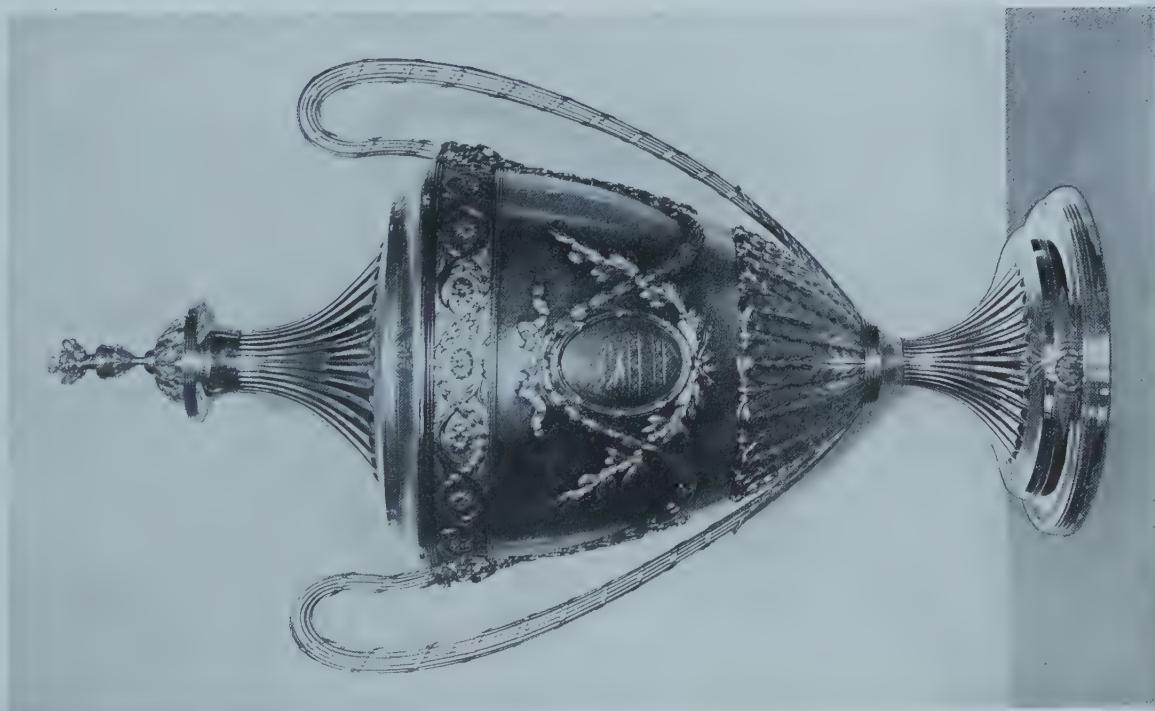
painted by order of and presented by Marshal Wade to the city. Of these some twenty-five have disappeared; and it is supposed some persons helped themselves to these, as well as to other things, when the Guildhall was rebuilt in 1775. Anyhow the portrait of Ralph Allen—one of the set—was found and purchased by Alderman Bush, who generously re-presented it to the Corporation. Jan Van Diest was not a well-known artist; he was the son of Adrian Van Diest, and came to London from the Hague, and painted landscapes and portraits. Walpole, however, mentions that there were seven pictures by him in Sir Peter Lely's collection. The two pictures in the Committee Room No. 1—once the Council

Chamber—are of the Earl of Chatham, M.P. for Bath 1761, and the first Earl Camden, Recorder of Bath 1759-1794. These are by W. Hoare, and are among this artist's best works. On the staircase wall outside this room is a brass tablet containing within a beautiful marble surround the list of citizens (160) who volunteered to go to the South African War. Beneath this is the apt inscription, "Never King of England had more loyal subjects."

At the marble landing of the new portion of the municipal buildings the ceilings are vaulted with circular lights, the floors paved with large slabs of black and white marble, while marble Ionic pillars



SILVER EPERGNE



THE PALMER CUP

enhance the appearance of the walls. The Mayor's Parlour, which overlooks High Street, is half-way down this corridor—a bright room, in which are some good genuine Chippendale furniture, and some pictures and a list of Mayors, with their signatures from 1412 to the present time. Of the pictures three of Beau Nash, one by Charpentier, another a pastel by W. Hoare, and the third a painting by Thomas Worlidge, are interesting records of this once important Bath personage. There is also a painting of Mrs. Anstey, wife of the satirist. Several very valuable old letters are hung in frames, notably from Ralph Hopton, exempting a farmer from having his goods commandeered. There are also a copy of Magna Charter, now, of course, yellow with age, and a receipt signed by Christopher Anstey for £250 for sole right



QUEEN ANNE TWO-HANDED CUP

ABBEY PLATE

and battery—the pieces collected next day being too much damaged even to repair.

As regards the Corporation plate, there is singularly little of it. Whether this also has gone the way of

of the copy of his *New Bath Guide*, 1766. A letter from Walpole to Dr. Harington, 1595, referring to a small etching of Queen Elizabeth, is written in a very neat hand, and is in good preservation.

The furniture is some of the last remnants of the fine Chippendale and Sheraton suites which were in the old Guildhall. A good deal of this was broken up owing to a disturbance at an election meeting, when these valuable pieces of furniture were used as weapons of offence and defence. The collection very obviously came to an abrupt end—not having been built for the express purpose of assault



ABBEY PLATE: QUEEN ANNE CUP, PATER, AND DISHES

The City of Bath

other property to help to swell private collections, I cannot say, but it is quite probable, for robbery appears to have been rampant in Bath at one time. Among the few remaining pieces is the gilt cup and salver presented by the Prince of Wales in 1739, and brought to the city by Beau Nash. This the Prince presented after his visit to Bath, when he "cleared the prisons of all debtors," and made a present of one thousand guineas towards the General Hospital. In connection with this cup, which is used as a loving cup, there is a quaint old ceremony kept up. It is as follows: At dinners, when the loving cup is passed round, the Mayor and his left-hand neighbour rise. The Mayor turns to him, holding the cup by both handles. His neighbour then takes the lid off, and holds it inverted over the Mayor's head. The Mayor then says in a clear voice, "Prosperity to the City of Bath," and drinks. His neighbour, holding the lid still in position over the head, replies, "God save the King." This quaint ceremony is repeated round the entire company. Bath has ever been one of the most loyal and patriotic towns in the kingdom, despite all its vicissitudes in the past. To-day the Mayor is elected annually from Conservatives and Liberals in turn, an admirable and very just mode of procedure.

The Palmer cup, of silver, is also a fine and exquisitely-chased piece of work. It was presented to Mr. John Palmer, Comptroller of the Post Office, by the Glasgow Chamber of Commerce, in recognition of his exertions to improve the Postal communications by means of the Mail Coach system. In 1875 the cup was presented to the Corporation by Miss Palmer, grand-daughter of the above. These, together with a modern graceful epergne and some modern silver-gilt spoons, are all the Corporation possess. Though there is but a small collection of city plate, the old Abbey owns some extremely beautiful pieces, of which I give illustrations. The finest of these are a



CHARLES I. SILVER FLAGON

ABBEY PLATE

silver-gilt cup with steeple cover, presented by Thomas Bellot. It is early seventeenth century work, the chasing being extraordinarily good. There are also a pair of Charles I. silver flagons, with domed tops and thumb pieces, $14\frac{1}{8}$ inches high; a Queen Anne two-handled cup and cover; a chalice and paten, dated 1749, and a pair of silver plates of the same date. These are but a few of the Abbey possessions.

As regards the Pump Room, the scene of such fashionable throngs when Beau Nash was Master of the Ceremonies and Dictator-General, there are in addition to the many old Roman relics preserved, a fine old clock known as the Tompion

Clock, to which Dickens alludes in *Pickwick*. It was given to the city by its maker in 1709, and occupied a place in the first Pump Room, as well as in the present Pump Room, where Queen Charlotte held daily levees in 1817. Opposite to this clock hangs the picture of Beau Nash, of which I give an illustration. I regret I cannot here give his history, though it is highly interesting and well set forth in all local guide-books. There are also some delightful old Chippendale seats, to hold three, five, or seven persons.

Bath is a well-governed city, built almost entirely of the stone which abounds locally. The Corporation is wealthy, the streets are wide, and the population in the Borough is, roughly speaking, 50,000, and about 25,000 more including the suburbs. It is a residential city, dependent on itself and its visitors, for it has but few factories left, two of which used to be organ building and furniture making. The principal manufacturing establishments now are engineering works and some cloth factories. Though one of the oldest cities in the kingdom, Bath strangely enough possesses, with the exception of one or two houses, no buildings earlier than the Georgian era, when the architects Wood re-modelled and re-built the city. To-day Bath, as regards the city proper, with the exception of the Municipal Buildings and modern

hotels, is the same as it was left by the Woods. One building in particular is interesting—once the Octagon Church, now converted into an antique shop. This church at one time was the resort of the fashion in the city, and the curious construction of the building enabled lessees of pews to have comfortable pews—not the “loose-boxes” familiar to our youthful days, but rooms with fireplaces in them. These, during discreet pauses in the service, were poked and made up by the family footman. Here bishops and celebrated men preached; here everyone met—it was the fashionable thing to do—and the arranging for a “pew” for the season was much the same as securing a box at the Opera. No doubt high prices were paid for them. Beneath this church were wine vaults, of which Anstey, the satirist, wrote, referring to the church as well:—

“ Spirits above and Spirits below,
Spirits of bliss and Spirits of woe;
The Spirits above are Spirits divine,
The Spirits below are Spirits of Wine.”

The baths still exist in the city, though used in a different form, for the scene around has vastly changed. Roman and Saxon, Dane and Norman have in their turn come and departed. The wide sheltering hills now look down upon habitations extending far beyond the confines of the Bath of Roman days. But the marvellous hot springs are unchangeable and unquenchable as of old. Their origin has never been discovered, and probably never will be. It is one of the many secrets of Mother Earth. Their volume never diminishes, either in driest summer or arctic winter, and the temperature never alters. It is undoubtedly to these hot springs

that Bath owes its origin and historic reputation. From the very first the healing properties of the waters were recognised, discovered—if the legend be true—by animals. Their fame has ever since been world-wide. And thus for ages have they sprung forth from depths unfathomable, yielding by a wise dispensation of providence soothing and healing virtues, to Roman and Briton alike, for now nigh on 2,000 years.

Those who have visited this fine city know full well its extreme attractiveness—in every sense of

the word—and its get-attnableness. They know the gentleness of its climate, and its sheltered position from icy, cutting winds, and they love to pause in the Victoria Park. They know its fine old, substantial, stone-built houses, once filled with all the great personages whose names are household words to-day. They are familiar with the charming, graceful Abbey standing in its midst, and the many churches of intense interest.

It is indeed a very charming, interesting old city, well worth visiting. Its scenery is superb, but most beautiful of all of the many sylvan scenes in and around Bath, to my mind, is the panorama which unfolds to view from the surrounding hills. To view the wondrous valley below, with its silvery winding Avon, softly and ceaselessly caressing with lightest touch the borders of the peaceful city, is an experience never to be forgotten. Surely Wordsworth's lines are applicable to this scene—this lovely vista of an embosomed city:—

“Earth has not anything to show
more fair:
Dull would he be of soul! who
could pass by
A sight so touching in its
majesty.”



CUP, WITH STEEPLE COVER ABBEY PLATE



Painted by W Ward

Engraved by W Ward

THE CHOICE.



Engravings

William and James Ward and their Work By W. G. Menzies

DURING that great period in the history of the art of mezzotint which commenced with MacArdell, was continued by Valentine Green and John Raphael Smith, and was brought to a close by William and James Ward, no finer plates were scraped than those executed by the brothers Ward. In fact their large and imposing prints represent the uttermost limit of the possibilities of the scraper in richness, power, and subtlety. They belong to a different school to that at the head of which Valentine Green and John Raphael Smith set themselves—a school the members of which went to Reynolds's work for much of its inspiration. Reynolds died at the very commencement of the Wards' career, and most of their work is devoted to the interpretation of the paintings of his successors—Hoppner, Beechey, Lawrence, and Raeburn.

William and James Ward were the sons of a greengrocer, the former being born in London in 1766, and the latter three years later. William, after a course of schooling, was apprenticed to John Raphael Smith, to whom he was later to act as assistant. Financial difficulties, largely brought about by

the intemperate habits of his father, prevented James from following in his brother's footsteps, though he was enabled to do so some years later, when his father's reformation improved their situation. Thus we find both of them working in Smith's studio, the elder making rapid progress in the art of engraving, and the younger doing little more than grumble and brag of his great ability. Dissension was frequent between James and his master, so that when William, having completed his apprenticeship, offered to take over his indentures, Smith readily acquiesced in the suggestion. For nine years James was apprenticed to his brother, during which period he made his mark as an engraver, as well as executing some excellent pictures of rural life.

All this time William was working for Smith, and his industry being crowned with a considerable amount of success he rented a humble little house at Kensal Green, then a country village, and took his mother, now a widow, his sisters, and his brother James to reside with him. It was at this period that he met the ill-fated genius George Morland, who had a cottage in the same district.

Acquaintanceship



COUNTESS OF MEXBOROUGH

BY W. WARD, AFTER HOPPNER

The Connoisseur

developed into friendship, and eventually George Morland married Ward's sister Annie, and William Ward married Morland's sister Maria. But for this marriage there is little doubt that the world would have been deprived of many of Morland's finest masterpieces and Ward's most famous plates. Morland painted the canvases, Ward engraved them, and Smith published them, and if only Morland had been able to curb his unfortunate proclivity for imbibing too much strong liquor, and indulging in periodical bouts of dissipation, there is little doubt that this famous trio would have made a greater name in the world of art than it did. Few engravers understood Morland's work better than did his brother-in-law, William Ward, and of all the prints executed after Morland's homely canvases none are more highly appreciated by collectors at the present time than those he executed.

In 1814 William was elected an associate of the Royal Academy, and was for some time engraver in mezzotint to the Prince Regent and the Duke of York. At this period he lived in Soho, where he died in 1826, at the age of sixty. He left two sons, Martin Theodore and William James, both of whom adopted art as a profession. The elder, who achieved considerable success as a painter, abandoned his profession when at the very height of his career, and died in absolute poverty. The other, who followed his father's profession as a mezzotint engraver, displayed evidence of artistic ability at a very early age, obtaining the Society of Arts silver medal at the age of twelve. His end, too, was tragic. He became insane, and died in an asylum at the age of forty.

James Ward's career as an engraver was by no

means so long as that of his brother, and he is known to fame more for his paintings than his engravings, though some of his prints, especially those after Hoppner, display such a high pitch of excellence that it makes one regret that he did not continue his work with the scraper after having achieved fame with the brush.

For a time the two brothers were in partnership as print-sellers, and James obtained the distinction of being appointed Painter and Engraver to the Prince of Wales. Success with his painting, however, seemed to damp his enthusiasm for engraving, and eventually he abandoned the art altogether.

Like many another artistic genius, James Ward suffered from an almost ridiculously high estimation of his abilities as an artist, and though he made a great reputation as a painter of animals, his later work, much of which was experimental, betrays a distinct falling off as regards execution. He ceased to engrave about the time he was elected an Associate of the

Royal Academy in 1807, but for the following fifty years he continued to wield his brush and exhibit works at the Royal Academy exhibitions, his last work appearing in 1855, when he was in his eighty-seventh year, and just four years before his death.

When considering the work of the Wards, James stands out as a masterly interpreter of the delightful child subjects and female portraits painted by John Hoppner, whilst William is best known to fame as an engraver of the charming domestic scenes painted by his brother-in-law, George Morland. If James had engraved no other plate than the delightful portrait group, *Juvenile Retirement*, consisting of the son and three daughters of the Hon. John Douglas, after



MISS JANE BOWLES

BY W. WARD, AFTER REYNOLDS

William and James Ward

Hoppner, he would go down to fame as a great mezzotinter. Scarcely less excellent is the companion print, *Children Bathing*, in which Hoppner has painted his own family. In both plates the child-like charm and innocence portrayed by Hoppner's brush are reflected as in a mirror, in a manner which shows the remarkable mastery which Ward possessed over the scraper.

James Ward also engraved plates after Reynolds, Beechey, Wright of Derby, Rembrandt, and Morland, in all of which the same remarkable dexterity is

apparent. Amongst them are *Mrs. Elizabeth Billington*, the famous singer, after Reynolds; *Henry Erskine*, the advocate and whig politician, after Raeburn; *Wright of Derby*, after Wright's own portrait; and *The Centurion Cornelius*, after Rembrandt. All these were mezzotints. As a stipple engraver James Ward merits little attention. He is believed to have engraved a few plates in this manner, but they are so few in number that they may be considered almost in the light of experiments rather than serious work.

William Ward's engraved work is, as is only natural,



JUVENILE RETIREMENT BY J. WARD, AFTER HOPPNER

The Connoisseur

far and away ahead of that of his brother, for whereas James only gave a comparatively brief space in his long career to wielding the scraper, William devoted practically his whole life to the art of engraving. The painters whose canvases he transferred to the copper plate make indeed a goodly show, including in their number Hoppner, Reynolds, Gainsborough, Lawrence, Opie, Shee, and Morland.

His mezzotints after Morland are perhaps as much prized as any of their class at the present time. Many of Morland's most famous works are mostly known to fame by Ward's plates, reproductions of which now literally flood the country. The high appreciation of the original prints has unfortunately caused many forged prints to be thrown on the market, and though many are so inferior that one would need to be the veriest novice to be deceived by them, others are executed with such care and consummate skill that considerable expert experience is necessary to tell that they are not what they seem. Amongst the more important prints after Morland

are *The Anglers' Repast*, *The Effects of Extravagance and Idleness*, and *The Fruits of Early Industry and Economy*, all of which have been much reproduced.

Ward's portraits include the *Countess of Mexborough*, after Hoppner; *George Morland*, after Müller; *Mrs. Braddyll*, after Braddyll; and *Miss Jane Bowles*, after Reynolds.

Ward also practised in stipple for some time, and executed very successfully a considerable number of plates after Morland and others. Though not approaching his mezzotints as regards excellence of workmanship, they are still so good that collectors are ready to give considerable sums for many of them.

Constancy and *Variety* are two especially interesting stipple prints by Ward, and are said to be portraits of Mrs. Morland and Mrs. Ward; whilst others are *Thoughts on Matrimony*, *Lucy of Leinster*, *Louisa*, *The Minstrel*, and *The Choice*, which we reproduce in colours.

The prints illustrated are reproduced from engravings in the possession of Messrs. P. & D. Colnaghi.

LIST OF THE PRINCIPAL ENGRAVINGS SOLD BY AUCTION, 1901-1907.

WILLIAM WARD

TITLE.	ARTIST.	DATE.	REMARKS.	PRICE. £ s. d.
Alehouse Politicians ...	Morland ...	1904	C. P.	49 7 0
Alinda ...	W. Ward ...	1901	C. P.	147 0 0
Alinda ...	W. Ward ...	1907	m. in brown	38 0 0
Almeida ...	W. Ward ...	1907	m. in bistre	15 4 6
Barn Door ...	Morland ...	1907	m.	12 1 6
Benwell, Mrs. ...	Hoppner ...	1905	m.	54 0 0
Brownrigg, Lady ...	Lawrence ...	1905	m. p. b. l.	7 7 0
Callender, Henry ...	Abbott ...	1904	m. proof	19 19 0
Callender, Henry ...	Abbott ...	1905	m. 1st st.	16 16 0
Card Players ...	Opie ...	1904	C. P.	27 0 0
Carrier's Stable ...	Morland ...	1905	m. p. b. l.	52 10 0
Children Birdnesting ...	Morland ...	1904	C. P.	15 15 0
Children Birdnesting ...	Morland ...	1905	m. e. l. p.	69 6 0
Blind Man's Buff ...	Morland ...	1905	C. P. pair	38 17 0
Citizen's Retreat ...	J. Ward ...	1905	C. P. proof	14 14 0
Constancy ...	Morland ...	1904	C. P.	23 10 0
Variety ...	Morland ...	1904	C. P. pair	60 18 0
Constancy ...	Morland ...	1904	s. in bistre	13 13 0
Variety ...	Morland ...	1904	C. P.	252 0 0
Contemplation ...	Morland ...	1901	m. fine	160 0 0
Contemplation ...	Morland ...	1907	C. P.	126 0 0
Coquette at her Toilet ...	Morland ...	1902	m. pair fine	120 0 0
Coquette at her Toilet ...	Morland ...	1907	m. e. l. p.	65 2 0
Domestic Happiness ...	Morland ...	1907	C. P. pair	63 0 0
Cottagers ...	Morland ...	1905	m. fine	21 0 0
Cottagers ...	Morland ...	1905	m. e. l. p.	1 0 0
Travellers ...	Morland ...	1901	m. full margins	99 15 0
Country Stable ...	Morland ...	1907	m. e. l. p.	29 8 0
Death of the Elk ...	Rubens ...	1907	m.	6 16 6
Delightful Story ...	Morland ...	1905	m. e. l. p.	58 16 0
Disaster ...	Wheatley ...	1904	m. full margins	81 18 0
Effects of Extravagance ...	Morland ...	1907	m. e. l. p.	58 16 0
Farmyard ...	Morland ...	1905	C. P. proof	81 18 0
Farmer's Stable ...	Morland ...	1905	m. e. l. p.	58 16 0
Farmer's Stable ...	Morland ...	1905		

William and James Ward

TITLE.	ARTIST.	DATE.	REMARKS.	PRICE.
Farmer's Stable	Morland	1905	m. proof	£ s. d. 12 12 0
First of September	Morland	1901	C. P. pair	71 8 0
Frankland, Daughters of Sir T.	Hoppner	1903	m. 1st st.	619 10 0
Frankland, Daughters of Sir T.	Hoppner	1903	m. 2nd st.	210 0 0
Frankland, Daughters of Sir T.	Hoppner	1903	m. 3rd st.	131 5 0
Frankland, Daughters of Sir T.	Hoppner	1904	C. P. 2nd st.	693 0 0
Gamesters	Peters	1907	m. o. l. p.	17 6 0
Gamesters	Peters	1904	C. P.	16 5 6
Gamesters	Peters	1901	C. P. pair	115 10 0
Fortune Tellers	Morland	1904	C. P.	52 10 0
Giles, the Farmer's Boy	Morland	1904	C. P.	42 0 0
Hard Bargain	J. Ward	1905	C. P. proof	19 8 6
Haymakers	J. Ward	1905	m.	15 15 0
Haymakers	J. Ward	1907	C. P. pair	39 18 0
Compassionate Children	Bigg	1904	m.	18 10 0
Herries, Lt.-Col.	W. Ward	1905	C. P. proof	50 8 0
Hesitation	W. Ward	1907	m. bistre	9 9 0
Hesitation	W. Ward	1907	m. brown	27 0 0
Inside of a Country Alehouse	Morland	1904	C. P.	36 15 0
Inside of a Country Alehouse	Morland	1905	m. proof	33 12 0
Inside of a Country Alehouse	Morland	1905	C. P. pair	68 5 0
Outside a Country Alehouse	Morland	1903	m. o. l. p.	98 14 0
Juvenile Navigators	Morland	1905	m. e. l. p.	19 19 0
Kite Entangled	Morland	1907	m.	41 0 0
Kite Entangled	Morland	1906	m. p. b. l.	162 15 0
Last Letter	W. Ward	1907	C. P., 1st address	215 0 0
Hard Bargain...	W. Ward	1907	black, 2nd address	14 10 0
Louisa	W. Ward	1904	C. P. full margins	48 6 0
Louisa	W. Ward	1907	m. bistre	9 9 0
Louisa Mildmay	W. Ward	1904	C. P., o. l. p.	42 0 0
Lucy of Leinster	W. Ward	1907	C. P.	47 5 0
Lucy of Leinster	W. Ward	1907	m. in brown	30 0 0
Melbourne, Lady, and Son	Reynolds	1905	m.	6 6 0
Mexborough, Countess of	Hoppner	1903	m. 1st st.	315 0 0
Mexborough, Countess of	Hoppner	1903	m. e. l. t.	99 15 0
Mexborough, Countess of	Hoppner	1906	C. P.	194 5 0
Morning	Morland	1906	m. o. l. p.	113 8 0
Evening	Morland	1906	m. o. l. p.	113 8 0
Musing Charmer	W. Ward	1907	m. o. l. p.	65 0 0
Nugent, Lord George	Lawrence	1905	m. p. b. l.	4 4 0
Outside a Country Alehouse	J. Ward	1904	m.	12 1 6
Outside a Country Alehouse	J. Ward	1907	C. P.	23 2 0
Party Angling	Morland	1903	C. P. pair by Ward and Keating	215 5 0
Anglers' Repast	J. Ward	1907	C. P. pair	65 2 0
Poultry Market	J. Ward	1907	C. P. pair	65 2 0
Vegetable Market	Ramberg	1905	C. P. pair	131 5 0
Public Amusement	Morland	1907	m. o. l. p.	21 0 0
Private Amusement	Morland	1906	m. o. l. p.	189 0 0
Public House Door	J. Ward	1907	m.	2 2 0
Public House Door	J. R. Smith	1907	m. e. l. t.	95 0 0
Stable Amusement	J. R. Smith	1904	m.	10 5 0
Reapers	Hoppner	1907	C. P. fine	225 0 0
Retirement	Morland	1907	m. o. l. p.	21 0 0
Retirement	Bigg	1907	C. P.	12 12 0
Salad Girl (Phoebe Hoppner) ...	Bigg	1907	C. P.	6 6 0
Sailors' Conversation...	J. Ward	1905	C. P. pair	65 2 0
Sailor's Orphan	Morland	1905	m.	15 15 0
Saturday Evening	Bigg	1905	C. P.	71 8 0
Selling Rabbits	J. Ward	1905	C. P.	252 0 0
Citizen's Retreat	Morland	1907	C. P.	14 14 0
Shepherds	Hoppner	1907	m. o. l. p.	8 8 0
Sleeping Nymph	Reynolds	1907	C. P. pair	9 9 0
Snake in the Grass	Morland	1905	m. p. b. l.	86 2 0
Sportsman's Return	Morland	1905	m. whole length	577 10 0
Storm	Bigg	1907	m.	4 4 0
Stormy Night...	Morland	1907		
Morning	Hoppner	1903		
Sunset : A View in Leicestershire ...	Morland	1905		
Taylor, Miss Angela...				
Tavern Door				

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TITLE.	ARTIST.	DATE.	REMARKS.	PRICE.
Temptation	Ramberg	1907	C. P.	£ s. d. 33 12 0
Thatcher	Morland	1904	C. P.	9 19 6
Thatcher	Morland	1907	C. P. pair	57 15 0
Warrener	J. R. Smith	1903	C. P.	152 5 0
Thoughts on Matrimony	Morland	1905	m. e. l. p.	25 4 0
Travellers	Morland	1904	m. o. l. p.	15 15 0
Travellers	Bigg	1907	C. P. pair	42 0 0
Truants	Morland	1904	m. e. l. p.	28 7 0
Romps	Morland	1904	m.	16 16 0
Visit to the Boarding School	Morland	1902	C. P. pair	131 5 0
Visit to the Boarding School	Morland	1905	C. P. proof	25 4 0
Visit to the Boarding School	Morland	1905	m. e. l. p.	24 3 0
Visit to the Child at Nurse	Morland	1905	m. p. b. l.	115 10 0
Visit to the Child at Nurse	Northcote	1901	C. P.	54 12 0
Warrener	Morland	1905	C. P.	15 15 0
Young Lady Encouraging a Low Comedian				
Variety				

JAMES WARD

TITLE.	ARTIST.	DATE.	REMARKS.	PRICE.
Alpine Travellers	Northcote	1904	C. P.	£ s. d. 21 0 0
Baring, Sir Francis, Mr. Charles Baring, and Mr. Wall	Lawrence	1905	m. p. b. l.	60 16 0
Baring, Sir Francis, Mr. Charles Baring, and Mr. Wall	Lawrence	1905	m. proof	31 10 0
Boy Burning Weeds	Morland	1904	C. P.	34 13 0
Boy Burning Weeds	Morland	1907	m.	15 15 0
Billington, Mrs., "St. Cecilia"	Reynolds	1905	m.	6 6 0
Dairy Farm	J. Ward	1903	C. P.	33 12 0
Douglas Children	Hoppner	1901	m. pair	378 0 0
Hoppner Children	Hoppner	1903	C. P.	178 10 0
The same pair	Hoppner	1907	m.	8 8 0
Centurion Cornelius	Rembrandt	1907	m.	9 10 0
Cow House	J. Ward	1907	m.	4 0 0
George III. Reviewing Troops	Beechey	1907	m. o. l. p.	2 2 0
George III.	Beechey	1907	m. o. l. p.	262 10 0
Heathcote, Lady, as "Hebe"	Hoppner	1903	C. P., o. l. p.	105 0 0
Heathcote, Lady, as "Hebe"	Hoppner	1904	m. p. full margins	23 2 0
Hibbert, Mrs.	Hoppner	1904	m. 1st st., pair	10 10 0
Hibbert, Mrs.	Hoppner	1904	C. P. proof	19 8 6
Hibbert, Mr.	Morland	1905	m. o. l. p., pair	19 19 0
Smugglers	Morland	1907	m. pair	3 15 0
Smugglers	J. Ward	1907		
Fishermen				
Tiger Disturbed while Devouring its Prey				
Lion and Tiger Fighting				

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 CONNOISSEUR Special Morland Number.

Pictures

On an Unknown Portrait of Botticelli and some Dates By P. G. Konody

FEW pictures of the Florentine School at the National Gallery have given rise to more discussion as to their authorship than the tondo of the *Adoration of the Magi*, No. 1033, ascribed in the official catalogue to Filippino Lippi. Morelli was the first to recognise in it the hand of Botticelli, and his view has now been accepted by most students, notably

by Crowe and Cavalcaselle, Frizzoni, Berenson, Julia Cartwright, Count Plunkett, Rusconi, and Ulmann, though Dr. Richter still holds it to be by some follower of Botticelli; whilst Mr. Strutt, the author of a book on Filippo Lippi, mixing it up in some unaccountable fashion with a tondo by Filippo in the collection of Sir Frederick Cook, declares it to



GROUP FROM "ADORATION" AT THE UFFIZI, WITH PORTRAITS OF BOTTICELLI AND GIULIANO DE' MEDICI



ADORATION OF THE MAGI, BY BOTTICELLI

NATIONAL GALLERY

be an early picture by Botticelli's master, and painted about 1440, and sees in the presence of a peacock and horses the evidence of Francesco Pesello's collaboration !

Even those who accept Morelli's attribution to Botticelli are considerably at variance as regards the question of the date of the National Gallery tondo, and of its relative position towards the master's three other extant versions of the same subject—the famous *Adoration* with the Medici portraits at the Uffizi, the unfinished and sadly overpainted version at the same gallery, and the Hermitage picture reproduced on page 207 in the last number of *THE CONNOISSEUR*. Thus Ulmann suggests that the National Gallery

picture must have been painted about 1480, some years after the great Uffizi panel. Dr. Bode holds the St. Petersburg version to be the earliest of all; and Miss Cartwright places the National Gallery tondo after Botticelli's return from Pisa in 1474.

In the absence of reliable documentary evidence, the chronological sequence of Botticelli's work is left largely to conjecture ; but on the strength of such documents as have been discovered in recent years by Mr. Herbert Horne and M. Mesnil, and of the internal evidence of the pictures themselves, there should be no difficulty in placing the four Adoration panels in their right order. More particularly the question of the authorship and date of the National

Unknown Portrait of Botticelli

Gallery tondo should be removed beyond all doubt, as this picture is practically "signed and dated," though this fact appears to have so far escaped detection.

Let us first briefly examine the dates and facts which have a more or less direct bearing on this question. Botticelli, according to the new documentary evidence, was born in 1444 (not, as was

Pollajuolo, and that in 1472 Filippino Lippi, Filippo's son, entered his bottega as apprentice. It can therefore be safely assumed that in 1470 Botticelli must have been for some years firmly established as an independent master, and must have given some striking proofs of his skill.

Thanks to the research of Messrs. Horne and Mesnil, we now know that the Medici *Adoration* in



ADORATION OF THE MAGI, BY BOTTICELLI

UFFIZI GALLERY

previously believed, in 1446); he received his first training in a goldsmith's bottega; and in 1459 or 1460 joined Fra Filippo Lippi at Prato, where that master was then engaged on the frescoes of St. Stephen and St. John the Baptist in the Cathedral. We know that Filippo went to Spoleto in 1468, and died in the following year; but we have no record of the date when Botticelli left his bottega and returned to Florence. We know, however, that in 1470 his reputation in Florence was so well established that the commission for the *Forteza* was transferred to him from so famous a master as Piero

the Uffizi was commissioned in or about 1476 by Gaspari di Zanobi del Lama. And we know with absolute certainty that the toga-clad figure on the extreme right of this picture represents the features of Botticelli himself, then about 32 years of age—a strong, powerful head, looking straight out of the picture with an almost defiant expression. There can be no doubt that this face was painted from a reflection in a mirror placed at the right of the artist's easel. This much can be gathered from the position of the pupils in the extreme corners of the eyes—in the very position they would occupy if

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the painter turned his head to see the reflection in the mirror.

Now, the National Gallery tondo contains a figure which, by its isolated position in the midst of a dense crowd, as much as by the turn of its head towards the spectator, immediately attracts attention. The position of the pupils, which is identical with the Uffizi portrait, leaves no doubt that, whoever the person depicted may be, we have here a portrait of the

Uffizi, and it will be found that the two heads tally in every respect, save such differences as can be accounted for by the effect of the twelve or thirteen years that lie between the painting of the two panels. The eyes are absolutely identical, and so are the heavy lids and the characteristically twisted eyebrows. The mouth is the same in both pictures, and both show the very marked modelling of the upper lip, with the sharp lines running from the partition of the nose



PORTRAIT OF BOTTICELLI

FROM THE NATIONAL GALLERY TONDO

master who painted this tondo, and that this portrait was done in exactly the same manner as the authentic Botticelli head—that is to say, with the aid of a mirror placed on the artist's right. It is significant in this connection that of the 200 or so heads introduced into the four Adoration pictures, no other presents the same peculiarity.

Having arrived at the conclusion that the isolated youth by the white horse on the left in the National Gallery picture is the artist who has wrought this work, it remains to prove his identity. For this purpose I would suggest a comparison of this portrait, feature by feature, with the Botticelli head at the

to the highest points of the "cupid's bow." The bridge of the nose has the same curve (though the photograph does not show this very clearly), and the outline of cheek and chin suggests the same face, though in the later portrait it has naturally lost some of its immature roundness.

The youth in the tondo appears to be about 19 or 20 years of age, so that the date of the picture can be fixed with fair accuracy as about 1463. That the National Gallery *Adoration* must be one of the first-fruits of Lippi's teaching is evinced by the type of the Madonna, which recalls Filippo Lippi's famous tondo at the Pitti Palace, and other

Unknown Portrait of Botticelli

Madonnas by this master. Furthermore, the over-crowded composition, which contains seventy figures, not to speak of the horses and stags and peacock, points towards youthful ambition overshooting the mark.

It now remains to place the other three *Adorations* in their proper sequence. In this task we are aided by the general style of the composition which reflects the master's attitude towards the great political and religious questions of the day, or, with other words,

conspiracy to which Giuliano fell a victim in 1478; and this corresponds with the date when Gaspari di Zanobi del Lama (who is himself depicted in the group on the right, looking towards the spectator) commissioned Botticelli to paint this altar-piece. The three Magi bear the features of Cosimo, Giovanni, and Piero de' Medici, none of whom were then among the living, so that their portraits could be introduced in this prominent position without a break with a time-honoured convention.



PORTRAIT OF BOTTICELLI

FROM UFFIZI PANEL

the influence exercised upon him by Savonarola and the *piagnoni*, and by the evidence of recognisable portraits in these pictures. It is known that it was the custom of the time not to depict living personages in the character of the Kings or Magi, though their features were frequently reproduced in the surrounding crowd of attendants, etc.

Now, in the Uffizi picture, the dark-haired youth behind the king making his offering is unquestionably Giuliano de' Medici, whilst Lorenzo has been recognised in the proud youth of noble bearing on the extreme left of the picture. It may therefore be assumed that the panel was painted before the Pazzi

In the St. Petersburg version Giuliano is promoted to the position of one of the Magi, whilst Lorenzo's features cannot be traced on this picture. The only logical conclusion is, that this panel was painted between 1478, the year of Giuliano's assassination, and 1492, the year of Lorenzo's death. It is at least extremely improbable that, but for this potent reason, his portrait would not have been placed in as prominent a position as his brother's.

If the almost classic repose and statuesque dignity of the whole disposition of the Medici *Adoration* be compared with the *élan* and emotional fervour of the figures in the Hermitage picture, one cannot

The Connoisseur

but detect the change that was beginning to be wrought in the master's mind by the preaching of the fanatic Dominican, who started his campaign in Florence in 1490—the year which I should suggest as the date of this wondrously beautiful composition. In the unfinished *Adoration* at the Uffizi, of which, unfortunately, I am unable to give an illustration, the flame of religious ardour is fanned to a veritable conflagration; the emotional intensity has grown into wild fanatical passion, such as may well have been roused in Botticelli by the happenings of 1498, which culminated in Savonarola's death at the stake. And, curiously enough, this picture is stated (see J. A.

Rusconi, "Botticelli," Bergamo, 1907) to introduce the portraits of Savonarola and Lorenzo, so that, according to the argument already referred to, the picture should have been painted some time after 1498.

Whilst these arguments about the later *Adorations* must needs remain merely conjectural, I do not think that any doubt can remain as to the identity of the handsomely dressed youth in the National Gallery tondo with Botticelli. And since this head is most obviously painted by this youth, it may be considered as an unmistakeable signature by the master, which places the date of the picture in or about the year 1463.



MADONNA

FROM NATIONAL GALLERY TONDO

APPROACHE TO CHRISTMAS.

Painted by George Brett

Painted by James Pollard





Litchfield's "History of Furniture"

New Edition

(Truslove & Hanson)

Reviewed by H. M.

THE latest edition of "Litchfield" is out. To all of us who have the "furniture habit," this book has been the grammar on which we started the study of the fascinating business, as this issue of a sixth edition would abundantly seem to prove. It is an edition that is of far greater value than the early imprint from which many of us learnt to ride our hobby, if it were only for the fact that the author has added a large number of illustrations from photographs of typical pieces, for, after all, this is a study that is best served by illustration; indeed, a book of illustrations alone, skilfully arranged and as skilfully chosen from thoroughly representative pieces of each period, would make an almost ideal book on the subject, for, next to handling the things themselves, undoubtedly good photographs are the

best training for the eye. A point of criticism which ought to be weighed by the author in future editions is that several of the old illustrations are abominably inartistically done (the full-page of the "settee and chair" from Penshurst Place is a particularly wretched illustration), and their place should be taken by good photographic reproductions, for there are few of the drawings that can boast the exquisite draughtsmanship of the wood engraving of William the Third's silver table at Windsor.

If Mr. Litchfield's book were one of the innumerable ephemeral contributions to the subject, one would approach a review of its contents in a very different spirit; but it is a standard work, and it behoves the author to keep it a standard work—in fact it should be, like Cæsar's wife, above suspicion. It seems,



ARMCHAIR OF SHERATON DESIGN (IN SIR JOHN SOANE'S MUSEUM)

The Connoisseur

therefore, somewhat of a pity, in presence of the wide interest in the subject to-day compared with the year in which he issued the first edition to the public, that he has not largely re-cast its form, and made the sequences of the development of furniture much more clear. Mr. Litchfield would, in future editions, enormously aid the student by giving normal

of photographs of the more typical pieces; and it indicates the line along which Mr. Litchfield can add to the value of his already valuable and useful book. For instance, we arise from the reading of this book with but a vague idea of the development of the English chair throughout the reigns of Charles II., James II., William and Mary, Anne, and the early



SETTEE, UPHOLSTERED IN CRIMSON VELVET, RICHLY TRIMMED AND EMBROIDERED IN GOLD, WITH MONOGRAM OF CHARLES I.
AND HENRIETTA MARIA FRAME CARVED AND GILT HOLYROOD PALACE

types of each succeeding evolution of furniture in the ordinary well-to-do English home. The writer on the subject of furniture is always naturally tempted to give handsome and elaborate examples, but such examples are by no means typical of a period. Mr. Litchfield has not fallen into this error as badly as many; at the same time, if one read carefully the English section, one puts it down with an impression of the developments of English furniture that is a good deal more princely and palatial than is warranted by facts. This defect is considerably mitigated in the new edition by the employment of a large number

Georges. Yet this development holds the key to the whole evolution of furniture during these periods. Then as to dates: I notice that more than one American writer has been bewildered by Mr. Litchfield's description of the Restoration chair as being "Jacobean," in his initial-letterpiece to the article on Jacobean Furniture. This term Jacobean should certainly not be extended to Restoration days, when, not only did the whole style of furniture change, but it was made of a totally different wood, and created by quite foreign influences to that of the Jacobean inspiration. Again, Mr. Litchfield is inclined to place

Litchfield's "History of Furniture"



DOOR, PART OAK, PART CEDAR
FROM NO. 5, CLIFFORD'S INN
AN OLD HOUSE ERECTED BY JOHN PENHALLOW, 1686-8

the marquetry pieces with the "flat stretcher of 1675" far too late—a mistake which we all made until Mr. Percy McQuoid's researches cleared up the ground. At the same time Mr. Litchfield's own researches give us the surprising fact that in Scotland the "Restoration" form of chair, including "canework," had already made its appearance, at least in the King's palace, by the end of Charles the First's reign. Both this chair and the upholstered chair from Holyrood Palace anticipate Restoration designs, though of course they should not be allowed to mislead us into setting back the date of English developments.



DOOR, PART OAK, PART CEDAR
FROM NO. 5, CLIFFORD'S INN
AN OLD HOUSE ERECTED BY JOHN PENHALLOW, 1686-8

Mr. Litchfield has no need to apologise for the readable manner of his writing, for his literary handling of the most difficult subject is excellent, and free from all sense of tediousness. The manner of statement of this history of furniture could scarcely be better. But he would do well to go carefully through his facts, as, for instance, in the description of the Renaissance in Italy, where Benvenuto Cellini and Lorenzo Ghiberti are included in the list of masters working under the patronage of Pope Leo X., though Ghiberti had been mouldering in his grave for twenty years when Leo X. was born, whilst Cellini

The Connoisseur

was a mere youth when the mighty Medici Pope was borne to his grave. Even worse is Mr. Litchfield's amazing remark that "Leonardo da Vinci and Raffaelle may be said to have guided the natural artistic instincts of their countrymen to discard the Byzantine-Gothic" (*sic.*). Here he is at least a century out in his reckoning. It is true that such details do not affect the real value of the book as regards furniture itself; but it makes one question dates, for here we have dates that are easy to verify, whereas, in the attribution of dates to furniture, the

matter is often far from an easy one, as Mr. Litchfield's own vague terms clearly prove—for instance, "seventeenth century" is a large label, covering the years between Elizabeth to Queen Anne—a time that saw enormous changes, not only in one style, but in several. With the Jacobean, the great English mahogany workers had little to do; but their high craftsmanship is deep-rooted in the designs and forms that came into England out of Holland during the Restoration years and the age of William and Mary. Again Mr. Litchfield adds little to our knowledge



CARVED MAHOGANY ARMCHAIR BY THOMAS CHIPPENDALE EARLY WORK IN 1730-40
(IN SIR JOHN SOANE'S MUSEUM, LINCOLN'S INN FIELDS)

Litchfield's "History of Furniture"

of the vexed question as to what were "credences," what were "buffets," and what were "livery-cupboards" in the age of oak. He uses the term "buffet" in a loose fashion that must confuse the keen collector. He attributes a "Reproduction of a Decoration" to Raffaelle in the Loggie of the Vatican, which is most certainly the work of Giovanni da Udine. On the other hand, some of his interiors of given periods are excellent, and yield a telling picture of the homes of the great. The "Jacobean" day-bed from the Victoria and Albert Museum is a beautiful example, not of Jacobean, but of Restoration craftsmanship and design. The date 1670 is surely somewhat late for his four good examples of Lancashire, Yorkshire, and Derbyshire chairs. The two doors from No. 5, Clifford's Inn, 1686-8, are type examples which are invaluable to the collector and connoisseur, and are of the kind of illustration that enhance the value of the book. The plates of the carved mahogany armchair by Chippendale, 1730-40, from the Soane Museum, and the armchair of Sheraton design from the same place, are also ideal illustrations. Mr. Litchfield has given a cruel impression of Victorian furniture, which was quite bad enough, in many ways, without this unintentional unkindness;

indeed, the seeker after knowledge would get a quite wrong idea of the homes of our grandfathers if he rely on these last chapters.

But this criticism of the book must not be taken as typical of the work as a whole. Its value as a grammar to those who desire an introduction to the subject remains—and, as has been said, is greatly enhanced by photographic plates of pieces that help to fill up the gaps which gaped far too widely in the earlier editions. Mr. Litchfield has made himself the standard of measurement for himself, and he has imposed upon his own book certain necessities which he would do well to fulfil on the next occasion. It must be acknowledged that he realises the need to keep the book up to modern requirements; but he should overhaul the work more ruthlessly when he next issues it to the public, and prune in places, as well as graft on the results of the latest research. He has made a distinct forward move. He must on no account allow "Litchfield" to get behind the times. It is a name to conjure with. It was and has always been a text-book on the subject which he has made his own. And if we weigh its merits by a severe standard, it is the greatest compliment we can pay him.



CARVED OAK TABLE, ABOUT 1600

HOLYROOD PALACE

The Connoisseur

"John Raphael Smith and his Work." A Note by Alfred Bennett Bamford

ON reading the article on "John Raphael Smith and his Work," in THE CONNOISSEUR for November, I thought it possible that the following notes, from a book in my possession, might be of interest to some of your readers. It contains two catalogues, bound in one volume—Boydell's *List of Plates*, "engraved by the most esteemed artists," 1803, and *A Priced Catalogue of His Sale*, June 1 to 6, 1818. Of the former, I dare say there are many copies in existence, but the latter I should think is almost unique; it gives the price and

name of purchaser to each lot, the total of each day's sale, and each purchaser's account in full. Of course all these details are in manuscript.

I will first take a few of the mezzotints in Boydell's Catalogue from Sir Joshua Reynold's pictures, mentioned in the list of J. R. Smith's works in the November CONNOISSEUR, with the price he then asked for them, and then take two or three of the lots containing some of the same mezzotints which were sold with the *plates* on the first day's sale.

PARTNER.	SUBJECT.	ENGRAVER.	PRICE.
Sir Joshua Reynolds ...	Lady Caroline Montagu	J. R. Smith	£ s. d. 0 10 6
Sir Joshua Reynolds ...	Mrs. Montague ...	J. R. Smith	0 10 6
Sir Joshua Reynolds ...	The Schindlerin ...	J. R. Smith	0 7 6
Sir Joshua Reynolds ...	Miss Palmer *	J. R. Smith	0 7 6
Sir Joshua Reynolds ...	Mrs. Morris ...	J. R. Smith	0 7 6
Sir Joshua Reynolds ...	Mrs. Mordaunt ...	J. R. Smith	0 7 6
Sir Joshua Reynolds ...	Duke of Devonshire ...	J. R. Smith	0 7 6
Sir Joshua Reynolds ...	Wm. Markham, Archbishop of York ...	J. R. Smith	0 10 6
Sir Joshua Reynolds ...	Dr. Robinson, Archbishop of Armagh	J. R. Smith	0 10 6
Sir Joshua Reynolds ...	Master Crewe as Henry VIII. ...	J. R. Smith	0 10 6
Sir Joshua Reynolds ...	Young Bacchus ...	J. R. Smith	0 10 6

First day's sale, Monday, June 1, 1818. Portraits—Sir Joshua Reynolds.

LOT.	NAME.	PAINTER.	ENGRAVER.	PROOFS.	PRINTS.
10	Lady Caroline Montagu Mrs. Montague : ...	Sir J. Reynolds ... Sir J. Reynolds ...	J. R. Smith... J. R. Smith...	6 —	9 25

And 9 plates, 92 proofs, and 94 prints by various engravers after Sir Joshua. Bought by Richards, 13, York Place, Pentonville, for £17 17s.

LOT.	NAME.	PAINTER.	ENGRAVER.	PROOFS.	PRINTS.
11	The Schindlerin ... Miss Palmer † ... Mrs. Morris ... Mrs. Mordaunt ...	Sir J. Reynolds ... Sir J. Reynolds ... Sir J. Reynolds ... Sir J. Reynolds ...	J. R. Smith... J. R. Smith... J. R. Smith... J. R. Smith...	1 — 13 8	— 17 — —

And 10 plates, 11 proofs, and 28 prints by other engravers. Bought by Dickinson for £10 10s.

LOT.	NAME.	PAINTER.	ENGRAVER.	PROOFS.	PRINTS.
15	Master Crewe as Henry VIII. ... Master Herbert as Young Bacchus ... Dr. Robinson, Archbishop of Armagh Dr. Markham, Archbishop of York ...	Sir J. Reynolds ... Sir J. Reynolds ... Sir J. Reynolds ... Sir J. Reynolds ...	J. R. Smith... J. R. Smith... J. R. Smith... J. R. Smith...	30 18 — —	24 2 37 —

And 5 plates, 19 proofs, and 2 prints of John Lee, by Hodges, after Sir Joshua. Bought by Cribb for £11.

* "Sir Joshua's niece, now Lady Inchiquin."

† "Sir Joshua's niece."

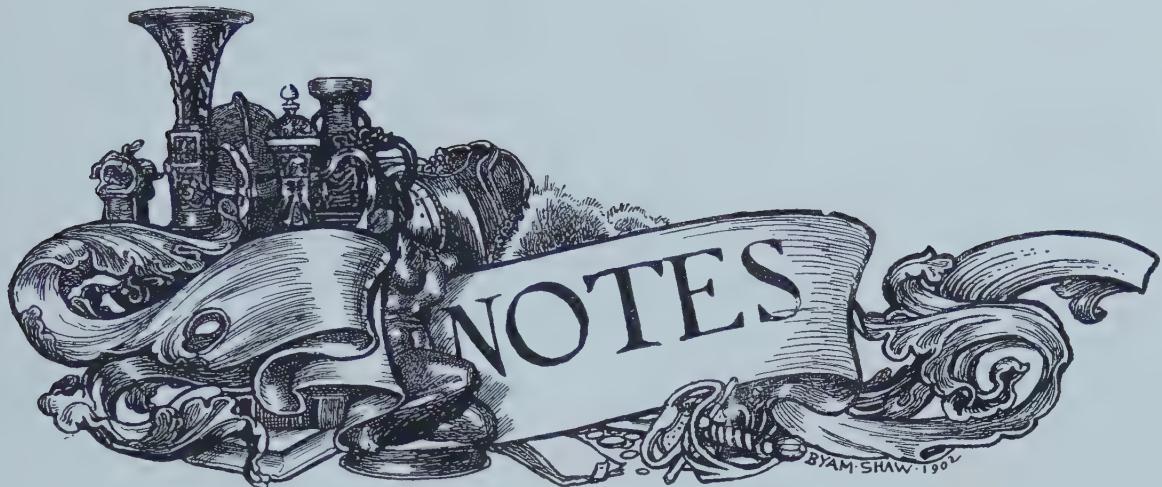


Painted by Kavur

L. Murray Smith 1775

Tell o'li M. 61





THERE exists in Guisborough a unique memorial of the Bruce family in the form of an ancient cenotaph. The two sides have stood

Robert Bruce's Tomb for two centuries or more in the porch of the parish church, where they could not be seen properly and were very liable to damage: one end is in the Priory Gardens in the possession of Colonel Chaloner, and the other end is lost, but may still, it is hoped, be found. Colonel Chaloner has conditionally promised the existing end to the church, and it is now proposed to erect the pieces again as a cenotaph in the north aisle of the church, as the most suitable and advantageous

position. It will be placed underneath the old stained-glass window with the Bruce arms on it.

Robert de Brus, the ancestor of both Scottish and English branches of the Bruce family, founded the Priory of Guisborough in 1119, and in that year gave the parish church then existing to the priory, in whose possession it continued until the dissolution of the larger religious houses in 1539. The church as well as the priory has thus been intimately connected with the Bruces, who were its greatest benefactors, and of whom many, including Robert de Brus himself, lie buried within the precincts of the priory.



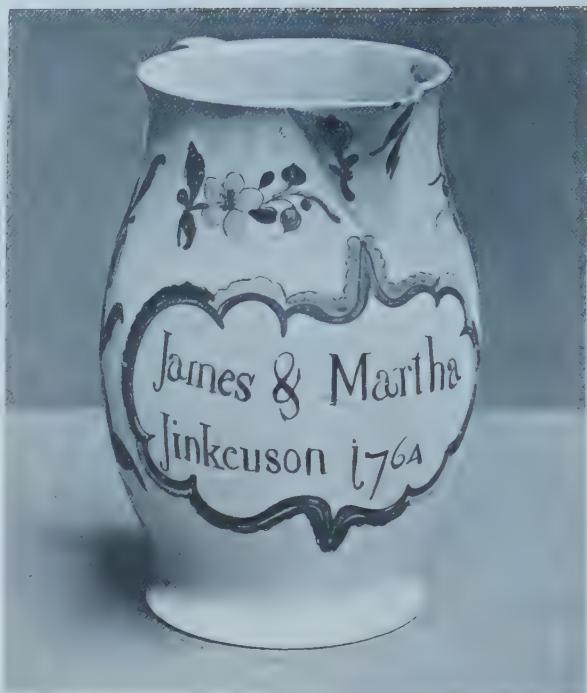
BRUCE'S TOMB AT GUISBOROUGH CHURCH



COLOURED SALT-GLAZED JUG

THE true collectors of salt-glaze ware have always found a fascination in their treasures which has puzzled the novice who is apt to be taken with more glowing colours or quaint designs. It is easy to go into raptures over a scale-pattern Worcester vase, or to envy the possessor of a brilliant piece of soft paste Sèvres. But it takes more knowledge to have the real not the simulated feeling for earthenware less ornate and depending for its excellence upon less transparent qualities. Fashion has of late decreed that coloured salt glaze is the thing to be collected, and there are many fine examples showing the ware at its best; but there is, not even in the national collection, no finer example of coloured salt glaze than the jug here illustrated.

A Remarkable Coloured Salt-glaze Jug



COLOURED SALT-GLAZED JUG FRONT VIEW

illustrated. Only $6\frac{1}{2}$ in. high, it stands as a rare specimen of its kind, inasmuch as it bears an inscription of the former owners—"James and Martha Jinkcusion"—and the date "1764." The colours of the flowers and insects are very rich, being enamelled on the usual salt-glaze ground. This is an interesting ceramic record, giving the key definitely to the date of the early Staffordshire manufacture. Among the dated salt-glaze ware which,

whatever condition, is always rare, this dated example of coloured salt glaze is a rare and splendid specimen.

A Rare Lowestoft Teapot

IT is interesting to find a dated Lowestoft piece of china made in the same year as the fine example of salt-glaze ware here illustrated. The results of the two factories can



RARE LOWESTOFT TEAPOT

Notes

be compared. In the former there is a distinct achievement in the production of something which reflects a certain national feeling; in the latter the result was imitative, being copied from the same Chinese models which inspired Worcester, with its mandarins and toy bridges, and Bow, which frankly styled itself "New Canton." The teapot bears the initials "G.I.E." and the date "1764."

This carries one back to the early years of the reign of George III. It is remarkable to be

able to contemplate a teapot which graced some table in East Anglia ten years before the cargoes of tea were thrown overboard by the people of Boston. America was then a flourishing British Colony. When this teapot came out of the oven at Lowestoft, the Philippines, which had been seized from Spain during the Spanish war, were restored to her—and now the American colonies have become the greatest nation in the western hemisphere, and the Philippines have again changed owners.

In decoration there is nothing unusually fine in comparison with other Lowestoft pieces of lesser

rarity. It is decorated in blue and red in the particular style known to experts in this factory's productions, and there is slight gilding upon it, and what is unique in Lowestoft the initials and date are pencilled in gold on the bottom of the teapot. Altogether it is an exception-

ally interesting specimen of the much disputed factory.

THE Nelson jug reproduced is of pale brown earthenware, stamped Doulton & Watts, Lambeth Pottery, London. The speaking-trumpet, a relic of Trafalgar days, was used and Trumpet on board the "Victory" under Nelson. Both objects are in the possession of Surgeon B. W. Wright, by whose courtesy they are reproduced.



SPEAKING TRUMPET USED ON "VICTORY"



BOTTOM OF LOWESTOFT TEAPOT



NELSON JUG

THESE two volumes lead into one of those byways of history which branch out from the main roads in greater and greater complexity as they make towards modern times. A clear account of the various schemes of invasion planned against England in revolutionary and imperial France is given by the authors: still, the main interest of the book rests undoubtedly on the many caricatures and broadsides with which the narrative is illustrated. The story is made to tell itself in the language of the ephemeral publications and records of the day. Thus much material is provided to interest the student of social conditions and contemporary opinion, as well as the historian of events. Napoleon's attempt against England belongs to a species of phenomenon peculiarly dear to the journalistic heart; it was a serious enterprise only in intention, a mere popular scare in fact. There was a fine field for ultra-patriotic and inflammatory declamation on the one hand, and sarcastic comment on the other. The amateur defenders of British homes may be held up to ridicule, or the French marauders represented in their true colours; Pitt may be depicted in the uncongenial garb of a volunteer, or Fox as applying his unwieldy bulk to a windlass in perspiring eagerness to tow the French vessels towards his country's white cliffs; great George may be exhorted to keep up a good heart, or Buonaparte unmasked as a bloodthirsty ogre. Above all,

"Napoleon and the Invasion of England"
By H. F. B. Wheeler and A. M. Broadley
London: John Lane
31s. 6d. net.

there is that wide field for imaginative treatment, the rafts preparing at Boulogne and elsewhere on the French coast—dangerous possibly, but essentially ludicrous. These volumes contain many specimens of the windmill bedecked monstrosities which only wanted a fair wind to slip across unnoticed by the British fleet and humiliate the enemy of France. If there is only a measure of truth in these representations, one would almost think that the fans of "les belles Anglaises," whom a French caricature represents as trying to raise a westerly wind, while their terrified men-folk cower behind their petticoats, would have been really sufficient protection for England. All this throws an exceedingly vivid sidelight on the contemporary attitude towards the party leaders during the Great War, and helps to explain the popular basis of George the Third's curiously unique position. The great popular sovereigns of England are a strange company; George the Third's recurring tendency to insanity did as little to impugn his position as the true representative of national feeling as did Henry the Eighth's drastic remedies for domestic troubles and the vagaries of his autocratic conscience. From the fifteenth century, from, indeed, the invention of printing, the caricaturists and the pamphleteer become personages whom no student of history can disregard, and whose works accumulate apace for the delectation of collector and antiquarian.

In the eighteenth century, that golden age of English art, when a real instinct for beauty touched so many different products of national industry, caricature



PORTRAIT OF NAPOLEON PAINTED BY APPIANI IN 1803—THE COMMENCEMENT OF THE SECOND PERIOD OF THE INVASION PROJECTS

Notes

became an art in the hands of Hogarth, just as did pottery in the hands of Wedgwood, or furniture in those of Chippendale, or letter-writing with Horace Walpole, or pamphleteering with Swift, Defoe and Burke. Hogarth's caricatures are satires and disquisitions on morals, but they are also pictures, just as Pope's verses are virulent party libels, but also poetry. It can hardly be said, however, that Hogarth's mantle has fallen on the men whose work illustrates the Napoleonic era. The specimens selected for the book under notice form an excellent basis for judging the merits of the artists, though it must be owned that they cannot seriously be viewed as works of art, any more than the versified comments appended to them can rank as poetry. It is perhaps the crucial test of the sympathetic historian to be able to appreciate the humour of another age. The closer the period is to modern times, the harder seems the task of laughing with it sincerely. Rowlandson and Gillray played with apparent skill and success on a string in the national sense of humour which is now no longer vocal. Their monstrous ill-drawn figures, with dropsical limbs and lengthy harangues attached to their mouths, seem to our taste merely repulsive and tedious. They lack the essential elements of caricature—life and movement. The songs and broadsides certainly make a more successful appeal: they are often saved by an amusingly lurid vigour, or a happy knack of rhyme and metre. Others are of interest as being hitherto

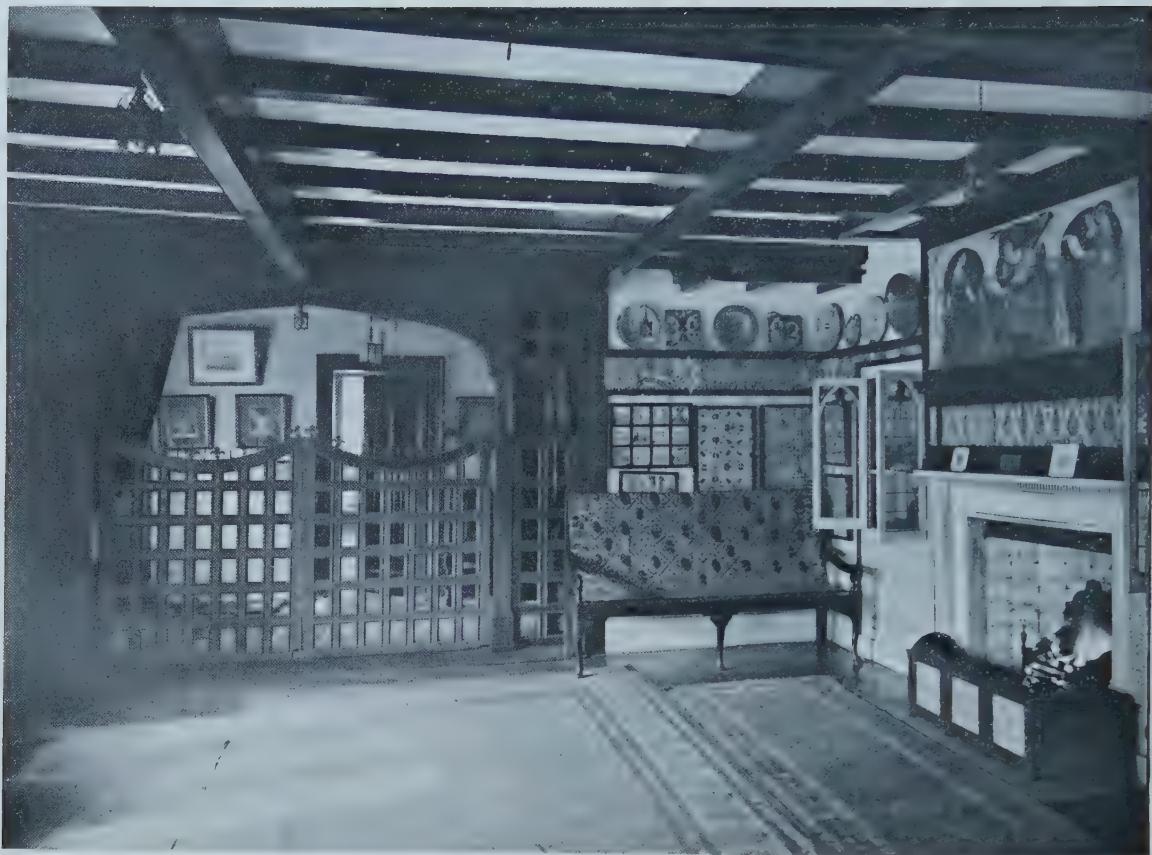


handed down orally, and transcribed for this work by the authors themselves. There is a world of pathos, too, in the conscientious comments of a forgotten Poet Laureate.

Altogether these two substantial volumes are full of historical and antiquarian interest. Much has been done to collect new material, and those with few opportunities for research will be grateful for the result. More care might, perhaps, have been taken to relieve of irrelevancies private letters reprinted in full, and to edit public documents more severely. Still, in dealing with material such as this, the task of selection is always

the supreme difficulty, and in this case it has been, on the whole, successfully performed.

By special arrangement with Messrs. J. Wedgwood & Sons, of Etruria, Messrs. James Powell & Sons are holding at the Whitefriars Glass Works, A Wedgwood in Tudor Street, an exhibition of a *Exhibition*, collection of Old Wedgwood "Queen's Ware." Among the many interesting pieces are three plates, which are duplicate specimens of the services made to the order of the Empress Catherine II. of Russia in 1774. The services consisted of 952 pieces, and the painting alone entailed an expenditure of more than £2,200. There is also one of the six vases "thrown" by Josiah Wedgwood himself, with his partner, Thomas Bentley, at the wheel, on the opening day of their new works at Etruria, 13th June 1769.



DOG GATES FROM COWDRAY HALL

THE pair of dog-gates reproduced were acquired by Prof. Sir Rubert Boyce about the same time that he purchased the fire-back mentioned on next page, in the village of Cowdray. They were the original gates of the banqueting hall at Cowdray Hall, and Prof. Boyce has had them placed at the end of his hall, where they look very effective.

OUR colour-plate, "The Fine Musetoners," is reproduced from a class of colour-printing invented by the engraver Marin, of which the gold printed border is a notable feature. Sometimes these prints are to be found with plain border without any gold decoration, but these are later states and not so fine in any respect. The title, "The Fine Musetoners," is a French corruption of The Fine Musicians.

In engraving the title our printers mistaking the French "S" for "L" have made the word "Musetoners" read "Muletoners."

THE portrait of Madame Huet by her husband, Jean Baptiste Huet, which we reproduce in the present

Dog-gates number, is one of a pair of plates of considerable scarcity engraved by Demarteau. Huet, who is best

Portrait of known for his landscapes and animal
Madame Huet subjects, was a pupil of Le Prince,
By Demarteau and also worked under F. Boucher and
after Huet Dagomier. He regularly exhibited
at the Salon from 1769 to 1802, and became painter to the King in 1794. Examples of his work can be found in the Louvre and the museums at Orleans, Nantes, Rouen, Rennes, and Versailles.

Demarteau and Bonnet were among those who engraved his work, the British Museum containing many engravings of his work loose and in book form. There are, too, at the British Museum five coloured drawings by Huet.

FEW artists were more successful in depicting a Christmas scene than James Pollard, and few prints are more highly appreciated than the winter coaching scenes engraved after his pictures by Hunt and others. The print we reproduce is a typical example. The coach laden with shivering passengers and Christmas provider, the carriages bearing the happy schoolboys

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home to their holidays, the group of children with their monster snowball, and the falling snow, all contribute towards making the picture a splendid presentment of an old-fashioned Christmas.

THE very beautiful German drinking glasses, generally known as "Wiederkomms," first came into

A German Drinking Glass
use in the sixteenth century, the earliest known example

being one dated 1553 in the Art Museum at Berlin. The most richly ornamented examples were intended mainly for decorative purposes, arranged on dressers and shelves, and were only used on occasions of ceremony. Their size, regarded as drinking vessels, was sometimes immense, the one which we illustrate, which is by no means of exceptional dimensions, holding nearly 1½ gallons. When we remember, as Nesbitt in his work on *Glass* tells us, on the testimony of a seventeenth century traveller in Germany, that it was necessary to empty such a glass, without pause, when drinking a health, we can only marvel at the camel-like capacity of the drinkers of that period. Mons. A. Sauzay,

in *La Verrerie*, says that these larger glasses were intended to circulate round the guest-table, each guest drinking in turn; a custom which seems to him so distasteful and which appears to him so singular, that he, clearly, had never shared in the "Loving-Cup" at a City dinner. Some may call to mind a reminiscence of this custom which survived until recent years at Bruges, where the Flemish girls of the cabarets always took a

first sip from the full glass before presenting it to the guest.

The very fine example of these glasses, one known as a Reichs-Adler-Glas, of which we publish an illustration herewith, is somewhat uncommon in its decoration. The double-headed eagle and the arrangement of the heraldic devices are not in them-

selves very unusual, but the peculiarity in this case consists in the display of a crucifix on the breast of the bird among the shields. Along the top of the dexter wing are the arms of the three ecclesiastical Electors of the Empire—Trier, Cologne and Mainz—and the arms of Rome; and on the sinister wing those of the four secular Electors—Bohemia, the Palatinate, Saxony and Brandenburg; whilst below are arranged the arms of the various states and cities which made up the Holy Roman Empire. Round the top of the tumbler runs the inscription in white enamelled letters, "Das . Heilig . Romisch . Reich . mit . sampt . seinen . Gliedern," and on the back of the glass, among some rosettes, is recorded the date of its manufacture, 1593. It stands a little over 15 inches in height and has an external diameter of 6 inches, and

was in the collection of the late Carl Culemann, of Hanover.—J. TAVENOR-PERRY.



GERMAN DRINKING GLASS



SUSSEX FIRE-BACK

Old Sussex Fire-back
repro
duce was
found in
the vicinity of Chichester many years ago by Prof. Sir Rubert Boyce. It was discovered hanging up in a farmhouse, it having originally come from Battle Abbey. It is dated 1588, and bears the sign of the coiled rope and anchor.

The Connoisseur

"Catharine of Aragon's House in Shrewsbury."

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Under the above heading in your issue of this month is an extraordinary account, which I am afraid I must pull to pieces for the sake of historical accuracy.

The house was, at one time, the mansion of the Shropshire family of Rocke, and is referred to in old documents as "The Olde House." Your correspondent has evidently mixed up the fireplace in the hall with that of the front room. The fresco in this room has certainly been known since 1828, and probably earlier. It represents the badge of Mary Queen of England, the "Tudor Rose and Pomegranate knit together," which the queen used when princess, and afterwards. This may have given "B. Kendell" the idea that Queen Catharine of Aragon resided in Shrewsbury. As far as the historical records of the town show she never lived here, but her daughter, Princess Mary, at the age of nine years, had bestowed on her "the title of Prince of Wales, with the distinction of nominally directing its Marches" (see *Owen and Blakeway*, vol. i., p. 305), and was, no doubt, at one time living in Shrewsbury.

The above house has often been called "Princess Mary's House," or "Mary Tudor's House." Catharine stayed at many places during the time she was waiting for the annulment of her marriage, but it is romancing to assert she spent it in our town. If "B. Kendell" will read the life of Catharine in *The Dictionary of National Biography*, there will be found a full account of the various places where she stayed after June 22nd, 1526, when Henry decided to live apart, though he was frequently in her company until July 14th, 1531, when, the Court having removed to Windsor, he finally left her and never saw her again. She certainly was at Bridewell, London, during part of the time when proceedings were most active. She lived at Woodstock, Grafton in Northamptonshire, Richmond, Windsor, and various other places, and spent part of Christmas time in 1531 at Greenwich.

The late Mr. J. C. Colvill, who purchased the property about thirty years ago, discovered a very unique illustration of a town, with towers and churches (which many think may be taken for Shrewsbury), when altering the fireplace and chimney breast in a room which he used as a drawing-room (see the second photograph, it is in the centre panel). The house is situated in Dogpole which is a street at right angles to the top of Wyle Cop (not Kop).

It is well known that Prince Arthur lived at Ludlow Castle, and held Court there with his wife Catharine. He made frequent visits to Shrewsbury, and, it is possible, at times Catharine may have been with him.

Yours faithfully,

HERBERT SOUTHAM.

Nov. 19th.

Books Received

Legend in Japanese Art, by H. L. Joly, 4 gns. net; *The Baby's Day Book*, by W. Graham Robertson, 3s. 6d. net; *The Poems of Coleridge*, illustrated by G. Metcalfe, 10s. 6d. net; *Hubert and John Van Eyck*, by W. H. J. Weale, 5 gns. net. (John Lane.)

The Washbourne Family, by Rev. James Davenport, M.A., 21s. net; *The Builders of Florence*, by J. Wood-Brown, illustrated by Herbert Railton, 18s. net; *A Book of Caricatures*, by Max Beerbohm, 21s. net; *Seais*, by W. De Gray Birch, 25s. net. (Methuen & Co.)

Sheffield Plate, by Bertie Wyllie, 7s. 6d. net; *Sir Henry Raeburn, R.A.*, by R. S. Clouston, 3s. 6d. net; *The Etchings of Rembrandt*, by A. M. Hind, 7s. 6d. net. (George Newnes.)

Brush, Pen, and Pencil Series: Frank Reynolds, R.I., by A. E. Johnson, 3s. 6d. net; *John Hassall, R.I.*, by A. E. Johnson, 3s. 6d. net. (A. & C. Black.)

Nature in Greek Art, by Emanuel Loewy, 5s. net; *The Thoughts of Leonardo da Vinci*, by Edward McCurdy, 2s. 6d. net. (Duckworth & Co.)

Die Mode; Menschen und Moden im XIX. Jahrhundert, by Max Von Boehn, 6 marks. (F. Bruckmann, Munich.)

Sèvres Porcelain at Buckingham Palace and Windsor Castle, by Guy Francis Laking, M.V.O., F.S.A., 10 gns. (Bradbury, Agnew & Co.)

Heraldry as Art, by G. W. Eve, 12s. 6d. net. (B. T. Batsford.)

Three Hundred Shades and How to Mix Them, by A. Desaint, 21s. net. (Scott, Greenwood & Son.)

The Citizen and his Duties, by William Finlayson Trotter, M.A., LL.M., 1s. net. (T. C. & E. C. Jack.)

Life and Works of Vittorio Carpaccio, by Gustav Ludwig and Pompeo Molmenti, translated by Robert H. Hobart Cust, 2½ gns. net. (John Murray.)

Leaves from the Notebooks of Lady Dorothy Nevill, by Ralph Nevill, 15s. net. (Macmillan & Co.)

Franz Laurana, by Wilhelm Rolfs, 36 marks. (Rich. Bong, Berlin.)

Roma e Pompei, by G. Boissier, 5 lire. (Società Tipografico-Editrice Nazionale, Turin.)

London Parks and Gardens, by The Hon. Mrs. Evelyn Cecil, illustrated by Lady Victoria Manners, 21s. net. (Constable & Co.)

Palgrave's Golden Treasury, illustrated by Robert Anning Bell, 10s. 6d. net. (J. M. Dent & Co.)

The Seasons, an illustrated Kalendar for 1908, 3s. net. (The Cornubian Press.)

A History and Description of Italian Majolica, by M. L. Solon, 42s. net; *Trees and their Life Histories*, by Percy Groom, illustrated by Henry Irving, 25s. net. (Cassell & Co.)

The Arts and Crafts of Older Spain, 3 vols., by Leonard Williams, 15s. net. (T. N. Foulis.)

Notes and Queries

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT (1).

To the Editor of THE CONNOISSEUR.

SIR,—I take the liberty of enclosing a photograph of an old oil painting I possess. I should be very glad if you would procure me any information as to



UNIDENTIFIED PORTRAIT (1)

the personality of this portrait and the artist. It is on canvas about 38 inches by 29 inches.

I may mention that the picture was re-lined apparently many years ago.

Yours faithfully,
GEO. SHARLAND.

UNIDENTIFIED PORTRAIT (2).

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Am enclosing photograph of an old Oil Painting now in my possession. It is evidently the work of a master. I am endeavouring to identify the portrait, and thought perhaps you or your readers might help me. If any reader should have an engraving—a copy of my picture, I might not

only get the name of the subject but of the artist as well.

Any advice you can offer me will be acceptable.

Yours sincerely,

P. S. BURDEN.

CELTIC INTERLACING.

To the Editor of THE CONNOISSEUR.

SIR,—As an answer to an enquiry relating to Celtic Interlacing, I think that your correspondent will find what he wants in Romilly Allen's *Celtic Art in*



UNIDENTIFIED PORTRAIT (2)

Pagan and Christian Times ("The Antiquary's Books," London: Methuen).

Yours truly, F. V. (Liege).

To the Editor of THE CONNOISSEUR.

DEAR SIR,—In the November number of THE CONNOISSEUR a correspondent, "D. F.", asks for books and photographs of Celtic interlaced work. There exists a photographic reproduction of the *Book of Kells*, in nine thin paper volumes, published in London in 1895 by Messrs. Quaritch, and in Dublin by Messrs. Hodges, Figgis & Co., 104, Grafton Street. I think they are out of print, but may be heard of second-hand.

Yours faithfully, R. E. WILLS.

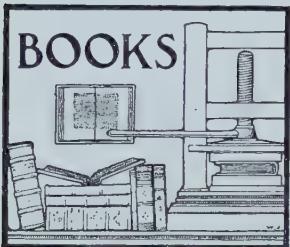




THE sale of the miscellaneous collection of books, including a selection from the library of Sir John Watney, completed by

Messrs. Hodgson on the first day of November, was chiefly noticeable for a number of publications issued by several of the Learned Societies. These invariably command attention as they are practically indis-

pensable to new members of such of the societies as are in existence, and of great literary, artistic, or scientific value in any case. Thus the *Publications of the Pipe Roll Society* always have their price, a series of twenty-five volumes from the commencement in 1884 to 1904 realising £14 10s. on this occasion (cloth). The *Harleian Society's Publications* are also in favour, especially when complete, and a good set in cloth from the commencement in 1869 to 1906, in all eighty-nine volumes, sold for £30. A precisely similar amount was realised at Messrs. Hodgson's in April, 1905, for a then complete set in eighty-three volumes (original cloth), so that the records are fairly steady. It is worthy of note that the *Dictionary of National Biography*, with the supplement, index, and epitome, together sixty-seven volumes, 1885-1903, now stands at £37 (cloth), as against £42 in December last year, and the *Memoirs of Casanova*, privately printed in twelve volumes, 1894, at £11 (parchment), as against £16 realised in June last year (half buckram, uncut). Other prices obtained at this same sale were as follows:—*Kipling's Writings in Prose and Verse*, the edition de luxe, 25 vols., £11 10s. (art cloth); *Thackeray's Works*, the Standard Edition, 26 vols., 1883, £10 10s. (half morocco); *Aubrey's Natural History of Surrey*, 5 vols., 1719-23, the Strawberry Hill set, extensively extra illustrated, £18 (old russia); *Drummond's Noble British Families*, 2 vols., imperial folio, 1846, £10 10s. (half roan); and a very unusual and important work by Lieutenant-Colonel Simcoe, entitled *Journal of the Operations of the Queen's Rangers from*



the end of the year 1787 to the Conclusion of the American War, Exeter, n.d., £31 (half calf).

The season at Sotheby's never opens till the end of October, and their first sale commenced this year on the 29th and extended well into November. It was of a miscellaneous and very extensive character, though the books disposed of were not particularly noticeable, many of them being sold in parcels. From among the mass we pick out *Trials for Adultery*, 7 vols., 1779-80, with the plates, £14 15s. (half calf); Boccaccio's *Il Decamerone*, 5 vols., 8vo, Londra (Paris), 1757, with the engraved titles, plates, and vignettes, £34 (contemporary French morocco); La Fontaine's *Contes et Nouvelles en Vers*, 2 vols., 1795, plates after Fragonard, some proofs before all letters, £22 10s. (half morocco); and *Hogarth Restored*, published by Stockdale, Walker & Robinson in 1812, atlas folio, £30 (original half binding). This is one of Thomas Cook's editions, and had the plates coloured by hand. The work was published at 100 guineas, and the only other copy we remember to have seen was that sold at Hodgson's for £91 in March five years ago. That copy was believed at the time to be unique, and was certainly in finer condition than the one sold on this occasion.

Messrs. Sotheby's sale of the 4th and 5th of November comprised a number of valuable books and rare tracts from the library of the Earl of Sheffield, consisting to a great extent of *Americana*, for which there is such a widespread demand. Though the catalogue comprised but 376 lots, the amount realised reached a grand total of £3,223, this in itself testifying to the very great importance of the collection, for the prices obtained were very evenly distributed throughout. It was not one of those sales in which enormous sums are realised for a few books, all the rest passing unnoticed. At this sale £250 was obtained for an unbound and clean copy of Edward Winslow's *Good Newes from New England*, 1624, small 4to, and £245 for Captain John Underhill's *Newes from America*, 1638, small 4to. This latter book consists of but twenty-three leaves, and the particular copy was not in the finest condition. It certainly had the folding figure of the Indian Fort or "Palizado," but a blank leaf was missing, and several margins had been

In the Sale Room

cut away. The "Palizado" plate is exceedingly rare, nearly all the known copies being without it, as was that sold at Hodgson's in March last year for £70. On the other hand, that copy had the blank leaf. Very seldom does it happen that this book is found in every respect complete. Among the other good prices realised at this sale the following are most noticeable:—Thomas Morton's *New England's Canaan*, printed at Amsterdam in 1637, small 4to, £60 (unbound), rare in itself, but also noticeable for a poem by Ben Jonson in Chapter xvii., which is not to be found in any of his printed works; a tract of six leaves known as *A Farther, Briefer, and True Relation of the late Wars risen in New England*, 1676, small 4to, £109 (unbound, damaged); *A True Relation of the late Battell . . . between the English and the Pequet Salvages*, 1638, small 4to, £83 (unbound); *News from New England*, printed by J. Coniers at the Black Raven in Duck Lane, 1676, small 4to, £118 (unbound); *Strange Newes from Virginia*, a tract of but four leaves, printed for William Harris next door to the Turnstile without Moorgate in 1677, small 4to, £99 (unbound); and Denton's *Brief Description of New York*, 1670, 4to, £350 (unbound, blank leaf missing). This will give some idea of the high prices likely to be realised when seventeenth century books and tracts relating to what are now the United States of America are concerned. A vast number of others of later dates had been bound up collectively in either one or a series of volumes, and these, too, sold for substantial amounts, though they were not, of course, equally noteworthy. Some day they will be worth far more than they are now, for time is slipping along, and the eighteenth century will soon be old.

On November 6th Messrs. Sotheby sold an extensive collection, consisting almost wholly of works on magic and other occult subjects belonging to Mr. Charles F. Cox, of New York. Mr. Van Antwerp set a precedent in March last, when his library was removed from that city for sale in London, and the very high prices realised acted as a direct encouragement for further moves in the same direction, for there is very little, if any doubt, that books of a high class realise more in London than they do in the United States. Mr. Cox's occult library was, however, hardly of the right kind to make the correctness of this opinion self-evident. A few years ago a great wave of occultism spread over this country, but it has now almost entirely subsided, and the prices realised for occult literature have declined in the same degree. For this reason the 389 lots realised but £317, though many of the books were important enough to merit a better fate. That Agrippa's *Vanity of Arts and Sciences*, 1684, 8vo, should realise but 15s., and the same author's (?) *Fourth Book of Occult Philosophy*, 1783, 8vo, but 13s., notwithstanding that both were bound in green morocco, with gilt edges, is inexplicable on any other hypothesis. Several works by Paracelsus, including his *Aurora*, 1659, 8vo, went for sums varying from 23s. to 12s.; the first edition of Bodin's *De la Demonomanie des Sorciers*, printed at Paris in 1581, for 23s. (calf gilt); Barrett's *Magus*, the original edition of

1801, for 33s. (half morocco); and Wilson's *Dictionary of Astrology*, 1819, for 6s. (calf). The only book here which realised a fairly good price was the *Magus*. All the rest, and indeed all the books in the catalogue, would have sold for much more seven or eight years ago.

The library of Mr. Francis Baring, of Norman Court, Wiltshire, contained, *inter alia*, a large number of works and miscellaneous tracts by Daniel De Foe, which, being offered in one lot, were disposed of for £80. Six pages of the catalogue were devoted to the collection, remarkable primarily for its extent, and very reminiscent of that formed many years ago by the late Mr. James Crossley, at one time president of the Chetham Society. With the exception of the original editions of *Robinson Crusoe*, *The Journal of the Plague*, *Moll Flanders*, *The Mock Mourners*, and some half-dozen other works by this voluminous author, there is, as a rule, little to detain the collector who is not a specialist. Should he be one, however, and have De Foe upon his list, his labour is assured, for many of the books and pamphlets written by the celebrated controversialist, though common enough in theory, are exceedingly difficult to meet with in practice, especially when in anything like condition, and Mr. Baring's collection, though it did not include many of the popular treatises with which the name of De Foe is more intimately associated, was, nevertheless, extensive and interesting, and must have demanded an immense amount of time and patience to acquire. In other respects the library was not very noticeable, though it contained many good books, as, for instance, an almost perfect copy of Saxton's *Maps of England and Wales*, 1573-79, which realised £51 (morocco). The maps were original issues, and all finely coloured by a contemporary hand. Hoare's *Ancient and Modern Wiltshire*, together 7 vols. on large paper, with Benson and Hatcher's *Old and New Sarum*, 2 vols., 1843, sold in one lot for £35 (russia extra), and some Botanical works also realised good prices, as, for example, the *Botanical Magazine*, second series, 17 vols., 1827-44, and third series, vols. 1 to 4, 1845-48, £31 (half morocco), and Edwards's *Botanical Register*, second series, 20 vols., 1828-47, £19 (half morocco). The total sum realised for Mr. Baring's library was £651 3s.

On November 13th and 14th Messrs. Puttick & Simpson sold a miscellaneous collection of books, among them being a number of volumes from the library of Anthony Trollope, the novelist. This was a fairly good sale, on the whole, though no high prices are noticeable. Ackermann's *Microcosm of London*, 3 vols., 1808, brought £13 (half calf, one plate missing); *The Sporting Repository*, with 17 (should have been 19) coloured plates by Alken, 1822, 8vo, £15 (half calf); Grimm's *German Popular Stories*, 2 vols., 1823-26, £10 10s. (half morocco, some leaves mended); Herrick's *Hesperides*, minus the portrait and otherwise imperfect, 1648, 8vo, £11 (half bound); Milton's *Paradise Regained*, 1671, 8vo, with the leaf of License and "Errata," £17 10s. (morocco extra); and a complete set of the *Percy Society's Publications*, 94 parts in 30 vols., £11 (half morocco).

The Connoisseur

It is worthy of note that the *Encyclopædia Britannica* with supplement, together 36 vols., 1875-1903, now stands at £7 15s. (publisher's cloth), as against £8 5s. in May last.

Messrs. Hodgson's sale of the library of the late Sir James Knight Bruce and other properties also realised a few good prices on November 18th and following day. Gardiner's *History of England*, dealing with events from the accession of James I. to the disgrace of Chief Justice Coke, 2 vols., 1863, sold for £16 (cloth); Swift's *Tale of a Tub*, 1st edition of 1704, with the list of announcements opposite the title-page, £6 10s. (old calf); Stevenson's *Works*, 28 vols., 1894-8, with the Letters, 2 vols., 1899, and Life by Graham Balfour, 2 vols., 1901, together 32 vols., £38 10s. (cloth); the Chiswick Press edition of *The British Poets*, 100 vols., in 50, 1822, £21 (vellum); and Dugdale's *Monasticon Anglicanum*, by Caley, Ellis, and Bardinel, 8 vols., folio, 1817-30, £22 (morocco). Fifty copies of this work were printed on large paper with proof plates, and under similar conditions would have realised £30 or possibly rather more.

On November 19th, Mr. J. C. Stevens, and on the two following days Messrs. Sotheby, sold a number of scientific works, Entomological, Ornithological, and others, such for example as Butler's *Lepidoptera Heterocera* in 9 parts, cloth as issued, 1877-93, £13; Moore's *Lepidoptera Indica*, 6 vols., 1890-1905, £11 (cloth); and Barrett's *Lepidoptera of the British Islands*, 11 vols., 1892-1907, £26 5s. (in parts). These were sold by Mr. Stevens. At Sotheby's, an exceptional copy of Jerdon's *Birds of India*, 2 vols. in 6, Calcutta 1862, sold for £250. It was the author's own copy, evidently prepared for another edition which was not published in consequence of his death. It was interleaved and fortified with numerous coloured drawings, pencil sketches and manuscript notes. There were also a number of the regal ornithological books by Gould which brought the close prices to which we have long been accustomed, and Sargent's *Silva of North America*, 14 vols. royal 4to, 1891-1902. This latter series of volumes sold for £51 (original boards, uncut), while Loddige's *Botanical Cabinet*, 20 vols., 1818-33, made £27 10s. (half calf). By far the most important entry in the catalogue from a strictly literary point of view was, however, a series of 52 numbers of *The Corsair*, not altogether perfect, 1839-40, which realised no more than £6 12s. 6d. In this periodical, Thackeray, as he says himself, made his "first appearance before an American public." He contributed eight letters, afterwards re-edited and published in the "Paris Sketch Book," and an amusing burlesque of Carlyle's style entitled, "Thomas Carlyle, Esq., to Oliver Yorke, Esq., on the sinking of the Vengeur."

Messrs. Hodgson's sale of November 21st was one of

the best so far held this season, the *Americana* alone entitling it to that position. There were, however, many other books of great interest, as for instance Gray's *Elegy*, published at 6d. in 1751, £104 (calf); Keats's *Endymion*, 1818, in the original boards with label (defective) £41; the first edition of Herrick's *Hesperides*, 1648, 8vo, £48 (calf); and the second issue of the first edition of *Tom Jones*, 6 vols., 1749, £80. The reason why this set realised such a very unusual price was solely because it was in boards instead of the usual calf. A few copies were made up in boards probably for trial purposes, and this was one of them. These were all noteworthy sales though naturally enough the chief interest centres in the *Americana*. We have not space to notice more than the following:—Richard Eburne's *Plaine Pathway to Plantations*, 1624, 4to, £70 (calf); Sir Robert Gordon's *Encouragements for such as shall have intention, &c.*, 1625, 4to, £140 (calf); Bullock's *Virginia Impartially Examined*, 1649, 4to, £24 (calf); Budd's *Good Order Established in Pennsylvania*, 1685, 4to, £101 (calf); and Horsemanden's *Detection of the Conspiracy formed by some White People for burning New York*, 1744, 4to, £51 (unbound). As is well known, works of this class have increased enormously in value of late years, and it cannot be supposed that they have even yet attained the highest rung of the financial ladder.

The remainder of the month was occupied in disposing of the libraries of Mr. W. Hugh Spottiswoode, Viscount Falkland, and other collectors. The books belonging to Lord Falkland were merely a selection, and like the miscellaneous volumes from other sources do not, for one reason or another, call for much notice, though they were good of their kind. The interest centres on Mr. Spottiswoode's library, a well selected, all round collection, which realised nearly £1,200. Rather more than £7 was paid for Mr. Swinburne's *Atalanta in Calydon*, 1865, 4to (white cloth), an immense advance on the published price of 6s. The *Editio Princeps* of the "Opera" of Plato, printed by Aldus in 1513, folio, realised £16 (morocco super extra); Hepplewhite's *Cabinet Maker*, the third edition of 1794, folio, £27 (calf extra); Daniell's *Voyage Round Great Britain*, 8 vols. in 4, 1814-25, impl. 4to, £51 (half morocco); Schedel's *Liber Cronicarum*, 1493, folio, £35 (old calf, slightly wormed); R. & J. Adam's *Works in Architecture*, 2 vols., 1773-79, atlas folio, £19 15s. (half russia); the *Chefs d'Œuvre des Théâtres Etrangers*, 25 vols., on large paper, 1822-23, royal 8vo, £27 10s. (morocco super extra); and an extra illustrated copy of Hasted's *Survey of Kent*, 4 vols., folio, 1778-99, £48 (half morocco). The extra illustrations consisted principally of views of old churches, funeral monuments, castles, brasses, and other objects of antiquarian interest, as well as of localities and towns.



ANSWERS TO CORRESPONDENTS

Announcement

READERS OF THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

Arms and Armour.—**Crossbow.**—10,027 (Dublin).—We must have a more detailed description of your crossbow before we can form a definite opinion of its value. It may be worth anything from £1 upwards.

Books.—**Bible, 1638.**—9,921 (Hornsey Lane).—You do not describe your Bible sufficiently to enable us to be very sure of its value. If there is nothing to make it of special interest, it should fetch from 15s. to £1.

Hone's Tracts, etc.—9,885 (Primrose Hill).—The value of your nineteen political skits of the early nineteenth century does not amount to more than 10s.

Breeches Bible, 1611.—10,038 (Doncaster).—Your Bible with genealogies is worth about £1.

Breeches Bible, 1607, and Black Letter Bible, 1620.—10,048 (Leeds).—If the binding of your two Bibles is good, and the text, etc., in each is perfect, they are worth about £1 1s. each.

Wesley's "Sermons on Several Occasions," 3 vols., 1847, etc.—10,069 (Stratford-on-Avon).—The books you describe are worth only a few shillings.

Scott's "Waverley Novels."—10,091 (Lincoln).—Bound first editions of Scott are quite common. The total value of the set mentioned in your list is not more than about £5.

Coins.—**Charles II. Guinea, 1678.**—10,041 (Waterfoot).—Specimens of this coin are frequently met with. Yours, being in good preservation, is worth about 26s.

Values of Coins.—9,843 (Newcastle-upon-Tyne).—Hazlitt's *Coin Collector* should help you; but no book can alone enable an amateur to judge the values of coins without practical experience.

Engravings.—“Feeding the Pigs” and others, after Morland.—10,074 (Wrexham).—The value of your coloured prints by Smith and Ward depends upon the “state,” and whether they are printed in colours or painted over. They might fetch anything from £5 or £6 each to £30 or £40 each.

“Meditation,” after Angelica Kauffmann, by J. B. Michel.—9,923 (St. Helier).—Your print is worth about 17s. 6d. We must see your Toby jug to value it.

“Louis XVI.,” after E. M. Ward, by S. Cousins.—10,053 (Newport).—Your engraving is of very small value. Send the picture for inspection.

“The French Raft.”—10,248 (Croydon).—Your print is interesting. It represents the raft which was supposed to have been made for the invasion of England by Napoleon Bonaparte. You should be able to get about £2 for it.

“Miss Kemble,” after Sir Joshua Reynolds, by John Jones.—10,077 (Walthamstow).—As you state that your engraving of Miss Kemble is coloured, it is very likely to be a reprint. Originals in colour are almost unknown, but the reproductions are common.

“Attack of Dutch Squadron on Batavia Roads,” by G. Testolini, 1806.—10,250 (Hornsey).—Your print is worth about 10s. or 12s.

Coloured Engraving.—10,296 (Lutterworth).—Your coloured engraving appears to be a late impression of a plate usually called *Mrs. Wells as “Cowslip.”* Its value is about 25s. Your prints by Humphrey are worth only a few shillings, and the others in your list have no special value.

“Duke of Wellington,” 1841, and “Prince Albert,” 1862.—10,180 (Netley Abbey).—Your two prints are not worth more than a few shillings.

“Victory” and “Peace,” after Cipriani, by Bartolozzi.—10,185 (Salisbury).—A pair of genuine old colour prints in good state would fetch from 50s. to £3. If your prints are coloured by hand, however, they are not worth more than a few shillings.

Furniture.—**Chippendale Chairs.**—10,000 (Richmond).—Your two Chippendale armchairs show the Chinese influence, and if in good condition, they should realise about 10 guineas each. The small chairs depicted in your photograph are worth about £3 10s. each. We understand that you have three sets of five each, but we do not quite follow to which your pencil sketch of “straight back” refers.

Musical Instrument.—9,920 (Prestonkirk, N.B.).—The musical instrument of which you send us photograph is Burmese. It is not specially uncommon, and would be worth to a collector about £4 or £5.

Objets d'Art.—**Glass Transfer Pictures.**—10,034 (Gorey).—If you possess genuine old transfer pictures on glass in original frames, the set of three is worth between £3 and £4; but a good many of those now met with are modern imitations.

Mourning Ring.—10,040 (Duffield).—Mourning rings are quite common, and they have no great value in the open market. The style of your specimen is characteristic of the end of the eighteenth century. It is worth about £1 10s. to a collector.

Wax Portrait of Dr. Johnson.—10,024 (Southampton Row).—It is difficult to advise you without seeing this, as large numbers of modern wax medallions have lately been placed in old frames and hawked about the country. If your portrait is contemporary, of course it is of considerable interest to Johnsonian collectors, and you might obtain as much as £10 for it.

Sheffield Plate Wine-Coolers.—10,011 (Regent's Park).—There is considerable demand for old Sheffield plate just now, but we could have formed a better idea of the value of your wine-coolers if you had sent us a sketch of the design. An average price would be about £2 10s. to £3 10s. the pair.

Pottery and Porcelain.—**Crown Derby Vase.**—9,924 (Hadleigh).—Your vase is evidently Crown Derby of the period 1780–1800, but the unfortunate loss of the handles depreciates its value. It is now worth about £4 10s.

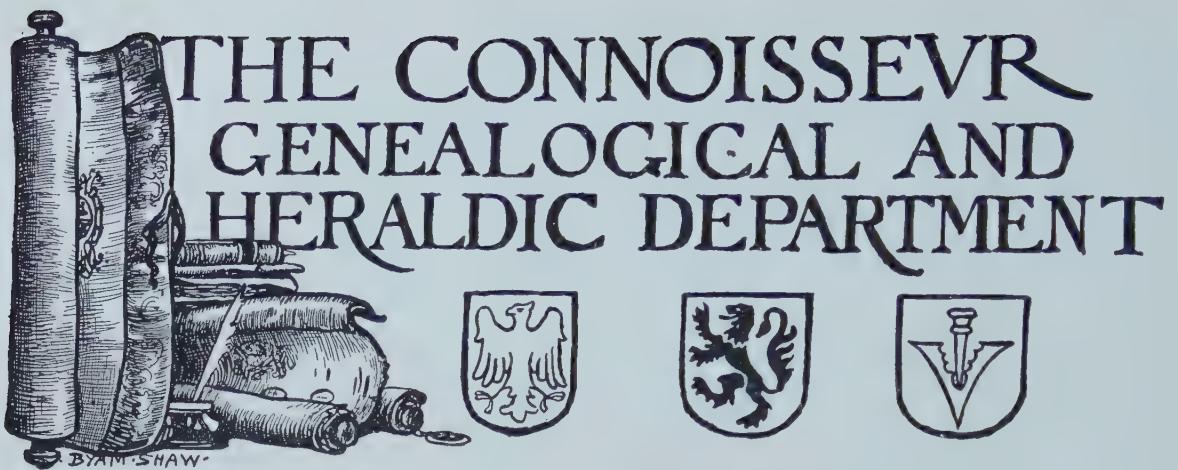
Copeland and Garrett.—10,019 (Lasswade).—Your china plates marked Copeland and Garrett are not worth more than 2s. or 3s. each, as they were made too late in the nineteenth century to be of much interest to collectors.

Persian Vase.—10,060 (Torquay).—Judging by your sketch and description, your vase is a Persian Hookah of the seventeenth century. It is worth about £1 10s.

Della Robbia Plaque.—10,066 (Porto).—The plaque you describe is probably Della Robbia ware. To judge its value properly, we must see it, as a fine specimen would be worth a considerable amount. Several ordinary pieces, however, have been sold at £8 to £10 each.

French Vase.—10,097 (Boxmoor).—Your vase appears from the sketch you send us to be French, but your particulars are too vague to enable us to give any opinion as to its value.

Höchst.—10,018 (Sheffield).—Your vases bear the mark of Höchst, period about 1760–1794. If genuine, they should be worth between £75 and £80.



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Special Notice

READERS of THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents Heraldic Department

1245 (Ipswich).—The arms of Thomas Lambe, of Trimley St. Mary, Suffolk, were: *Sable on a fess or between three cinquefoils ermine a lion passant gules between two mullets of the field*; and a pedigree of the family will be found in the *Visitation of Suffolk, 1612*. Thomas Lambe, in his will, which was dated 12 May, 1570, and proved 27 June following, desires "to be buried in the churche of Saincte Marye Trymlegh against the place where I doe usuallie sit, withoute anye funeral pompe but onelie havinge breade and drincke cheese and mutton pasties for the poore. And I will my Armes shal be set up in the glasse windowe on the righte hande where I doe usuallie sitt as soon as maye be done convenientlie." We can find, however, no trace of a coat of arms in any of the windows of St. Mary's, Trimley; indeed there is no stained glass of so early a period in the church. The only memorial is a small brass on one of the walls bearing the following inscription: "Here lieth buried the bodies of Thomas Lambe gentleman and of Winifrede his wife, which Thomas deceased the 22 day of April in the yere of our Lord 1570, and the said Winifrede the 7 day of Maye in the yere 1582." From the date of his will it is clear the inscription

is inaccurate as to the month in which he died. Winifred was the daughter of William Grislinge, of London, and they left three sons and three daughters.

1249 (London).—(1) The family of Cole of Brancepeth Castle was founded by Ralph Cole, Mayor of Newcastle-on-Tyne in 1633, who purchased Brancepeth in 1636. He was the son of Nicholas Cole, of Newcastle, and grandson of James Cole, of Gateshead, smith. Nicholas Cole, his eldest son, was Sheriff of Newcastle in 1633, and Mayor in 1640-44. A zealous Royalist, he was created a baronet in 1641. He married Mary, daughter of Sir Thomas Liddell, Bt., of Ravensworth, and on his death, in 1660, was succeeded in the title by his eldest son, Ralph, who inherited a large fortune, "the greater part of which he spent on Art and the patronage of Artists." Sir Ralph Cole was a pupil of Vandyke, and painted a portrait of his father-in-law, Thomas Wyndham. In 1674 he sold Kepier, part of the family property, and in 1701 Brancepeth Castle. He was twice married; first to a daughter of Thomas Wyndham, and secondly to Katherine, daughter of Sir Henry Foulis, Bt., of Ingleby Manor, Yorks. He died 9 August, 1704, and was buried at Brancepeth; being succeeded by his grandson Nicholas (baptized 9 June, 1685), who was the eldest son of Nicholas Cole (who died in the lifetime of his father, the second baronet) by his wife, Elizabeth, daughter of Sir Mark Milbank, first baronet. Sir Nicholas Cole, the third baronet, married twice, but dying in 1711, without issue, was succeeded by his brother, Mark, the fourth and last baronet. The latter, who was baptized 8 November, 1687, lived in poverty, and died in March, 1720, being buried 25th of that month at St. Margaret's, Durham, at the cost of his cousin, Sir Ralph Milbank. The Arms of the Coles of Brancepeth were: *Argent a fess engrailed sable between three scorpions reversed of the second*. Crest: *A naked arm erect holding in the hand a scorpion sable*. A younger son of the first baronet married a daughter of Forster of Etherston, and had an only daughter Elizabeth, who married Francis Lewen, of Amble, by whom she left issue. Sir Nicholas Cole also had a daughter Mary who married, 1651, Thomas Forster, of Etherston, and left issue. (2) Probably the family referred to is that of Auste, who bore for Arms: *Sable three garbs or*. Crest: *A garb proper*. Austwick is a parish near Clapham in the West Riding of Yorkshire.

1257 (Slough).—To provide the precise information asked for concerning Sir James Reynolds, of Castle Camps (who was knighted in 1618), would require considerable research in the public and local Records. Sir James Reynolds, who was Chief Justice in Ireland in 1727, was the eldest son of Robert Reynolds, of Bumpsted Helions and Bury St. Edmunds, by his wife, Kezia, daughter of Thomas Tyrell, of Gipping, and granddaughter of Sir William Hervey, of Ickworth. He was born in 1684, called to the Bar at Lincoln's Inn 1710, made Chief Justice of the Common Pleas, Ireland, 1727, and in 1740 appointed a Judge of the English Court of Exchequer. He was knighted 1745, and dying 20 May, 1747, was buried at Castle Camps, where on his monument he is described as "the last male descendant of Sir James Reynolds, Knight, who flourished in these parts in the reign of Queen Elizabeth," and who was his great-grandfather.

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Queen Victoria in her Coronation Robes.
Cries of Paris, by Houel de Rouen.
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Cooper's Miniature of.
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Dyce, Rev. Alexander, as a Boy, by Raeburn.
Dysart, Louisa, Countess (Miniature).
Elf King, The, by Kate Greenaway.
Elliott, Grace Dalrymple. Pastel Portrait.
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Fair, The, by Bartolozzi, after Wheatley.
Farmer's Stable, The, by G. Morland.
Fête Champêtre, by A. Watteau.
Fitzgerald, Lady, by Mdme. Vigée le Brun.
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Flora, by Palma Vecchio.
Florentine Lady, A, by P. Pollajuolo.
Fountain of Trevi, Rome, by Alberto Pisa.
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Duke of Wellington and Hodge, by H. Alken.
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First-rate Workman of Merton, A, by H. Alken.
Leaping the Brook, by H. Alken.
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Gamekeepers, by G. Stubbs, Landscape, by A. Green, engraved by H. Birche.
Georgiana, Duchess of Devonshire, by Sir J. Reynolds.
Girl of Carnarvon-Shire, by A. T. Ryder, after R. Westall.
"Gladiator," by J. R. Mackrell, after J. F. Herring, sen.
Hamilton, Lady, as "Bacchante," by Madame Vigée le Brun.
" " " " " by Romney.
" " " " " by Sir J. Reynolds.
" " " " " Cassandra, " by Romney.
" " " " " Circe, " by Romney.
" " " (Emma Hart), by Romney.
" " " by Romney.
" " as "Nature," by J. R. Smith, after Romney.
Head from Portrait of Man with a Hawk, by Rembrandt.
Helene Fourment, by Rubens.
Henkersteg (Nuremberg), by A. G. Bell.
Henrietta Maria, Queen of Charles I., by Vandyke.
Henry VIII., by Holbein.
He Sleeps, by P. W. Tomkins.
Holyhead and Chester Mails, The, by R. Havell, after Alken.
" Infanta Maria Teresa," Portrait known as, probably her half-sister, the Infanta Margarita Maria, by Velasquez.
Innocence Taught by Love and Friendship, by Bartolozzi, after G. B. Cipriani.
Innocence, after Kauffmann.
- Japanese Landscape, A.
Jerningham, Mrs., by J. Hoppner.
Jewels and Cameos belonging to the King at Windsor Castle.
Julie, by Jacques L. Copia, after Mallet.
Jupiter and Calista, by Thos. Burke, after A. Kauffmann.
Kemble, Sarah (Mrs. Siddons, "The Tragic Muse"), by J. Downman.
La Bergère Ecoute, by Boucher.
Lady and three Children, by Reynolds.
La Madonna Del Gatto, by Baroccio.
Landscape with Peasants driving Sheep, by Cuyp.
Last Glow, Mont Blanc, by Hugh M. Pritchard.
Laundry Maid, by Henry Morland.
Le Baiser Envoyé, by C. Turner, after Greuze.
Lesbia, by S. W. Reynolds, after Sir J. Reynolds.
Linley, Maria, by T. Ryder, after R. Westall.
Locomotion, by Shortshanks, after Seymour.
Lodore and Derwentwater, by A. Heaton Cooper.
London from Tower Bridge, by W. L. Wyllie, A.R.A.
Mail Coach in a Flood, by F. Rosenbourg, after J. Pollard.
Marlborough, Sarah, Duchess of, by Sir G. Kneller.
Maternal Love, by Cipriani, after Bartolozzi.
Marvell, Andrew, from an Oil Painting.
Mildmay, Louisa, by William Ward.
Montague, Lady, by J. McDowell, after J. Reynolds.
Morning, or Thoughts on Amusement for the Evening, by W. Ward, after G. Morland.
Mutual Joy, or "The Ship in Harbour," by P. Dawe, after G. Morland.
Napoleon I., by Delaroche.
Nelson, Horatio, by Henry Bone, R.A., after F. L. Abbott.
Nevill, Lady Dorothy, by G. F. Watts, R.A.
Nevill, Reginald H., The Castle Baby, by W. Pickett.
New Steam Carriage, A, by G. Morton.
Norton, Hon. Mrs., by Sir G. Hayter (Chatsworth House Collection).
Offrande à l'Amour, by Patas and Villeneuve, after Calet.
Offrande à l'Hymen, by Patas and Lemercier, after Calet.
Oleanders, Lago D'Orta, by Ella du Cane.
Olivarez, Count, by Velasquez.
Orpheus and Eurydice, by Thos. Burke, after A. Kauffmann.
Oxford, Countess of, by Vandyke.
Oxford and Opposition Coaches, by R. Havell.
Peasant of Saltersdal, by Nico Jungmann.
Philip IV. of Spain, by Velasquez.
Pity, by Colibert.
Playing at Marbles, by Bartolozzi, after W. Hamilton.
Playing Shuttlecock, by W. Hamilton.
Portrait of a Lady, from an Eighteenth Century English Pastel Drawing on Vellum.
Portrait of a Young Girl, by Greuze.
Princess Royal, Daughter of George III., by Downman.
Randolph and Hilda Dancing in the Rotunda at Ranelagh Gardens, by Cruikshank.
Randolph Crew's Marriage with Hilda at Lambeth Church, by Cruikshank.
Regent's Park, View in. (A New Steam Carriage.)
Robinson, Mrs. Mary, by J. Downman, A.R.A.
Royal Mail Coach, by R. Havell, after J. Pollard.
Rubens, A Daughter of, by Rubens.
Rural Amusement, by J. Smith, after Morland.
Soldiers' Return, The, by Graham, after G. Morland.
Spencer, Lavinia C., by Sir Joshua Reynolds.
Stanhope, Hon. Mr. Leicester, by Bartolozzi, after Sir J. Reynolds.
Steam Carriage, A.
Study from Life, by C. W. Hopper.
Suspense, by Ward, after Morland.
Syntax, Dr., gazing at some Ruins, by T. Rowlandson.
Training, by G. Hunt, after J. Pollard.
Travellers, The, by Morland.
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Variety, by Ward, after Morland.
Venus, Toilet of, by R. Cosway.
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